

AN INTERPRETIVE ANALYSIS OF THE POETRY OF PAUL SIMON

BY -

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In Memory Of

Lt. Commander Randolph Wright Ford, U.S.N.

Annapolis, Maryland
July 19, 1935

Vinh, North Vietnam
June 11, 1968

"His weapon has fallen from the sky
No longer the instrument of policy."

R.W.F.

"On the side of a hill a sprinkling of leaves
Washes the grave with silvery tears."

ACKNOWLEDGMENTS

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Abstract of Dissertation Presented to the Graduate Council
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The study provides a progressive, interpretive account of the poetry, or melos, of Paul Simon in order to place it within that body of creative literature open to assessment through a critical approach to poetics. It asserts that Simon's poetry, as exemplified by his complete collection of songs published prior to 1978, is of a quality comparable to the traditional and modern poetry which presently receives critical and academic recognition.

In order to establish a basis upon which to assess the work of Paul Simon, the criteria propounded by a diverse selection of literary critics and poets are discussed and summarized. The linguists included, representing a wide range of critical viewpoints, are: Elizabeth Drew, Robert Frost, Richard Eberhart, Richard Wilbur, Charles B. Wheeler, Northrup

Frye, Andrew Welsh, Ruth H. Finnegan, George Morey Miller and Denys Thompson. The poetic criteria established include:

Unity and integrity: A good poem is an integral unit, correlated and complete.

Subtlety: Fine poetry deals beyond direct statement.

Intensity and immediacy: Poetry of quality is compact, characterized by density, appropriateness and brevity.

Creativity and inspiration: Originality and ingenuity are evident in good poetry.

Sensitivity and fidelity: Excellent poetry emanates from a poetic voice which is sincere. The honesty of the poet must be unquestionable.

Universality: An enduring poem speaks to those of varying locations and stations in life and to ensuing generations. Its concerns are broad and generally apply to mankind's eternal search for truth.

Beauty and truth: Countless poets have equated beauty with truth. The poem of quality retains resonance and insight. It represents the voice of an envoy of its generation sharing the search for meaning with succeeding generations, sustained by a certain portion of empathy, understanding and love.

All of Simon's eighty-two available songs are grouped according to theme and presented chronologically within these categories: Civil Rights / Freedom, Brotherhood of Man, War / Death, Loss of Communication, Introspection, Individual Crisis, Loneliness / Suicide, Unrequited or Lost Love, Desire / Eros, Materialism / Misplaced Values, Nationalism / Alienation, Religion, Affection / Love, Time.

The lyrics of each song are interpreted; their themes and subsidiary meanings are suggested, augmented by biographical material, literary

comparisons and observations by reporters and critics. Each lyric is analyzed according to the previously established poetic criteria. Included in these analyses are notations of rhyme, rhythm patterns and figurative language. The interpretive analysis reveals that Simon's poetry exemplifies, in varying degrees, all of the criteria initially cited as bases of poetic quality. The poems deemed most exemplary of the established criteria and therefore designated as examples of excellence within the works of Paul Simon are: "Peace Like A River," "Bleecker Street," "Bridge Over Troubled Water," "Scarborough Fair/Canticle," "Night Game," "The Sound of Silence," "The Dangling Conversation," "The 59th Street Bridge Song," "The Boxer," "Richard Cory," "A Most Peculiar Man," "I Am A Rock," "Save the Life of My Child," "April, Come She Will," "America," "American Tune," "My Little Town," "For Emily," "A Poem On The Underground Wall," "Silent Eyes," "Leaves That Are Green," "Old Friends," "A Hazy Shade of Winter."

Allusions within Simon's lyrics to poetry are noted and published references to his work as poetry are cited. The conclusions include an assessment of the progression and direction of thematic philosophy and linguistic style. The findings of this study affirm the quality of Paul Simon's melos and provide a foundation for its consideration as acknowledged twentieth century American Poetry.

CHAPTER I

INTRODUCTION

Statement of the Problem

This dissertation is a study of the musical poetry written by composer-performer Paul Simon and published prior to 1978. Simon's career and output have drawn public acclaim but attracted scant critical or scholarly probing. The present study intends to provide a progressive, logical and coherent account of Simon's poetry and to place it within that body of creative literature open to analysis and assessment through a critical approach appropriate to poetics.

One of the most accurate keys to the interpretation of an individual poem is the range of expressive meanings found throughout a poet's total work. For this reason and, further, to identify among Simon's compositions those poems most suitable for future study, this investigation will survey, at least broadly, the entire available collection. This corpus includes eighty-two poems and excludes three poems judged to be inferior by Simon and unavailable for examination: "I Wish You Could Be Here," "Bad News Feeling," and "Ground Hog."¹

Since an artist's literary work reflects, to a certain extent, his life and the events which affect and direct it, this interpretive analysis contains biographical material considered pertinent to the poetry. Possible influences of personal experiences upon its tone and progression

will be suggested. References will be made to established literary figures and to examples which are applicable to the poem under consideration.

In order to propose criteria governing poetic excellence, the author will aggregate the viewpoints of a number of poets and literary critics. These criteria will be employed in the final assessment of the entire body of Simon's poetry and will be utilized as a basis for the selection of those poems deemed to be of highest quality, suitable for academic study and for consideration as twentieth century American poetic classics.

Justification of the Study

An examination of the American poetry which is included in nationally recognized anthologies for utilization in literature classes at the high school and college levels reveals the present standard set by academicians and literary critics in the field of poetry. The bases for inclusion are provided by the writings of widely respected critics. A study of the poetry of Paul Simon reveals documentable achievement of the criteria by which poetic endeavors are judged. Due to this comparability of form and range, his poetry can be deemed to possess the excellence of quality of other critically established examples of this genre. In addition, it is available in audible form presented by the poet himself, having been widely distributed throughout the English-speaking cultures by twelve record albums, virtually all of which have sold well over one hundred thousand copies and by innumerable single records, many of which have sold over one million copies.² This fact substantiates the assertion that this poetry has been widely accepted and integrated into the popular culture. Educators are presented with the opportunity to use this extremely familiar poetry by incorporating it into literature courses.

Today's instructors are competing with the lavishly produced multi-media bombardment of modern society. Motion pictures, television programs, sound-effect laden radio presentations, stereophonic tapes and recordings, colorful magazines and books, highly amplified live performances and other modes of communication compete imaginatively for the attention of each individual. A poem merely printed in black and white is insignificant in comparison.

Literature instructors teach drama, but most often solely by use of the printed page. This is a presentation method foreign to the genre. Correspondingly, one aspect which distinguishes poetry from prose is its dependence upon sound as an integral component, essential to its meaning and emotional impact. A reading of a poem by the instructor or student provides a necessarily second-hand rendition, an interpretation unaided by the poet's original intent. There are available recordings of certain poets reading selections of their poetry; the restricted audience for those recordings must be acknowledged. Very few people listen to them. There are occasional public presentations by living poets. The audiences are small in comparison to the academic population as a whole.

Conversely, with only several exceptions, every poem written by Paul Simon is available, interpreted by the poet, and widely disseminated. The poet has made numerous appearances and several televised specials. Although presently in virtual seclusion while writing and filming a motion picture, he may possibly be available to present his work to audiences personally in the future.

Just as plays are written to be performed, poetry's roots reveal it as one of the performing arts, developing as a first cousin to drama.

The early poets were tribesmen, minstrels and troubadors. The first poems were chants, ballads and melodic epics. The rhyme and rhythm of modern verse are outgrowths of its original form. Poems were composed to be heard. Even today with the possible exception of the poetry of visual medium writers such as E.E. Cummings and Lawrence Ferlinghetti, poetry is composed for the ear, not the eye.

Paul Simon's poetry possesses the additional characteristic of musical dimension. Accordingly, its proper designation is "melos." This is a bonus, not a detriment, to the quality of the lyrics. The words will survive the most objective scrutiny and comparison with the academically popular American poetry. Therefore, a study is justified to analyze the quality of this poetry in order to establish a basis for its study and appreciation as literature and to provide a foundation for its critical recognition and academic presentation as viable, vibrant twentieth century American poetry.

Limitations to the Study

Research reveals no previous academic study of Paul Simon's musical poetry. The studies most closely related to this subject are Musical Elements in French Lyric Poetry. . . ., Music and Modernist Poetry, and The Sounds of Poetry.³ Only one biography of Paul Simon has been published. Paul Simon: Now and Then by Spencer Leigh,⁴ based extensively upon newspaper and magazine articles, is limited in scope and depth, but it provides an interesting insight into Simon's activities in England, delineates recordings and published collections available to the public, and lists articles which appeared in ephemeral popular literature in Great Britain as early as 1966, most of which are today extremely rare

and virtually unobtainable. An updated biographical article and "Themes and Variations" by David Marsh appear in Paul Simon - Greatest Hits, Etc., published in 1978.⁵

In addition to the unavailability of certain articles concerning Simon, the unobtainability of the three previously mentioned early poems may be considered a limitation. However, their importance should be minimized due to the poet's lack of regard for them.

Except for indications drawn from the limited biographical and expository material available, there is little evidence concerning the thematic and philosophical intentions of the poet. For this reason, and to avoid commission of the intentional fallacy, conclusions have been drawn directly from the poetic content with inappreciable reliance upon other factors.

Another circumstance which detrimentally affects the final results of this study is the author's inability during a two-year period to obtain interviews with either Paul Simon or his ex-partner, Art Garfunkel. Consequently, several questions, unexplained in available literature, have remained unanswered.

A limitation to the presentation format is that Simon's poems are not easily arranged in theme categories, for his dianoetic range is broad and varied. However, so that a logical structure might be devised within which interpretation may take place, these poems have been classified under generalized themes. Because the conclusions include an assessment of the progression of thematic philosophy and linguistic style, the poems appear in chronological order within each category, thus making this progression more evident. This arrangement has been made with the realization

that transitions between poems will often be tenuous as a result of this chronological order. Furthermore, because certain relevant biographical information is included, an attempt has been made to present the generalized themes in biographically chronological order, dependent upon the particular poem within the theme category which elicits the biographical material. The resultant order occasionally detracts from transitional felicity.

The decision to include all of Simon's available poetry precludes an intensive consideration of any specific poem. However, it is the primary purpose of this study to provide a broad survey of the total body of Simon's poetry. Implications for further study suggest concentrated efforts limited to small portions of the poetry.

Research Methodology

Procedures related to this study involve library research in five institutions for information concerning the poems and subsequent searches through private collections for otherwise unobtainable material. Attempts have been made to order various forms of germane literature from Great Britain. The Spencer Leigh book was obtained in this manner.

Extensive use has been made of Simon's recordings, album covers and three editions of collected works. Television interviews and specials in which Simon has participated have been observed.

Numerous attempts have been made, by letter and telephone, to obtain interviews with Art Garfunkel and Paul Simon. Due to their individual artistic commitments, their staffs have been unable to arrange conferences for this purpose.

The author has participated in poetry classes and engaged in conversations with Richard Eberhart concerning poetic criteria.

Research has been done concerning the poetic theories of a diverse selection of literary critics and poets. These poetic principles have been condensed and applied to Simon's poetry during the development of the interpretative analysis.

Conclusions have been formulated, based upon the application of poetic criteria to the poetry of Paul Simon.

An apparent limitation upon a study intended to assess the level of quality of a body of poetry is that the measurement of a linguistic medium is unsubstantial. The author has envisioned a process by which the works of one poet may be compared to those of another, statistically, by the use of Charles B. Osgood's semantic differential.⁶ This method of measuring meaning employs factor analysis which is a statistical procedure for identifying and measuring the fundamental dimensions that account for variations in any set of phenomena. A study of this type would provide specific data concerning the levels at which the style of each poem differs. It would include the measurement of both subjectively judged qualities such as intensity and subtlety, and objectively determined qualities such as metaphors and examples of alliteration.

The author is convinced that in such a study, Paul Simon's poetry, compared to critically acclaimed examples by other poets, would prove to be of equal or higher quality. However, a statistical study would have no practical use in the fields of poetry instruction and appreciation, the purpose for which this dissertation is intended. Although the method of verbal interpretation and analysis has been selected in preference to

a statistical survey, the latter method provides implications for future study.

Definition of Terms

Alazon	- Imposter. One who tries or pretends to be more than he is.
Alliteration	- Repetition of initial character sounds or of accented character sounds.
Anagogical	- The spiritual interpretation or application of words, as of Scriptures.
Anapest	- Poetic foot consisting of two unaccented and one accented syllables.
Antiphon	- A verse sung in response or sung in alternate parts.
Assonance	- Repetition of vowel sounds that are not followed (as in rhyme) by similar consonants.
Audience	- To be used in terms of its second preferred definition: Persons reached by a book, radio broadcast, etc., public. Because poetry is an audio-oral form of literature, the poet's audience shall designate the persons reached by his poetry, either visually or auditorily.
Cacophony	- Harsh, unpleasant sound.
Catharsis	- Purging of an emotion. In tragedy, the emotions purged are pity and fear. In comedy, they are sympathy and ridicule.
Cesura	- Pause in a poetic line.
Consonance	- Identity of the pattern of consonants, unlike rhyme in that the vowels involved differ.
Dactyl	- Poetic foot consisting of one accented and two unaccented syllables.
Dianoia	- Thought or theme. The meaning of a work of literature.
Dianoetic	- Pertaining to thought or reasoning.
Dimeter	- A line consisting of two poetic feet.

Dyonysiac	- Tragic stories as they apply to dying gods.
Eiron	- Character who deprecates himself.
Ethos	- Aspects of character and setting in a literary work.
Euphony	- Pleasing, harmonious sound.
Extrinsic Criticism	- Criticism which considers the moral impact of a work of literature upon its audience.
Hamartia	- Tragic flaw of a literary character.
Hexameter	- Line consisting of six poetic feet.
Hybris	- Pride, a characteristic which may be considered a hamartia.
Iamb	- Poetic foot consisting of one unaccented and one accented syllables.
Intentional fallacy	- The attribution of a creator's intent to the meaning of his work.
Ironical Mode	- Literary mode in which the central character is inferior in power or intelligence to the norm.
Intrinsic Criticism	- Criticism which is based solely upon the contents of a literary work, without consideration of its impact upon society.
Logaoedic rhythm	- Mixed trochaic and dactylic rhythm.
Logopoeia	- Reflection of reasoning in literature.
Mandala	- Oriental conception: wheel of life.
Melic	- Intended to be sung.
Melopoeia	- Meaning of words echoes in their sound.
Melos	- Song; poems to be sung. Greek: Ta Mele.
Metaphor	- Direct poetic comparison.
Mimetic	- High mimetic: Mode of literature in which the hero is superior to other men, but not to his environment. Low mimetic: Mode of literature in which the central character is superior neither to other men nor to his environment. He is not a hero in the classic sense.

Monosyllable	- Poetic foot consisting of one accented syllable.
Myth	- Mode of literature in which the hero is superhuman or divine.
Mythos	- A generic plot within the narrative categories of literature.
Ode	- Poem intended to be sung. (Original meaning) Lyrical poem typically of elaborate metrical form and expressive of exalted emotion.
Onomatopoeia	- Words formed in imitation of the natural sounds they designate.
Outriding feet	- Poetic feet which are not included in the rhythm scanning.
Pathetic fallacy	- The reflection in nature emotions which are characteristic of humans.
Pentameter	- Line consisting of five poetic feet.
Phanopoeia	- Reflection of fantasy in literature.
Pharmakos	- Scapegoat. A character who, typically, is neither innocent nor guilty. In ironic comedy, a scoundrel.
Quatrain	- Verse consisting of four lines.
Script-oral	- Essentially oral poetry which has been transcribed or solidified into a defined, unalterable written form.
Significant Form	- Literary characteristic of unified totality.
Simile	- Figure of speech expressing an indirect comparison.
Slant rhyme	- Loose or approximate rhyme.
Sprung rhythm	- Lines contain the same number of poetic feet, but any number (up to four) of syllables per foot.
Synoptic	- Whole view.
Tetrameter	- Line consisting of four poetic feet.
Trimeter	- Line consisting of three poetic feet.
Trochee	- Poetic foot consisting of one accented and one unaccented syllables.

The foregoing list of poetical terms is by no means exhaustive but, rather, the terms used by the writer in this dissertation.

1. Paul Simon, "Introduction," The Songs of Paul Simon (New York: Alfred A. Knopf, 1972), p. XI.
2. Charles Moritz, ed., Current Biography (New York: H.M. Wilson, 1975), p. 384; "Biography," Paul Simon - Greatest Hits, Etc. (New York: Alfred A. Knopf, 1978), p. 30.
3. Jane Knox Fenyo, The Sounds of Poetry (New York: The City University of New York, 1967); Cecilia E. Tenney, Musical Elements In French Lyric Poetry with Illustrations in the Form of Musical Notation and Graphic Charts (Stanford: Stanford University, 1939); and Donnell Ray Whitman, Music and Modernist Poetry: A Reevaluation (Albuquerque: University of New Mexico, 1972).
4. Spencer Leigh, Paul Simon: Now and Then (Liverpool: Raven Press, 1973).
5. Paul Simon, Paul Simon - Greatest Hits, Etc. (New York: Alfred A. Knopf, Inc., 1978), pp. 7-30.
6. Charles B. Osgood, G.J. Suci and Percy H. Tannenbaum, The Measurement Meaning (Urbana: University of Illinois, 1957).

CHAPTER II

ESTABLISHMENT OF POETIC CRITERIA

Review of Critical Literature

In order to evaluate the quality of the poetry of Paul Simon, it is first necessary to establish criteria upon which a judgment shall be based. Innumerable literary critics, some poets themselves, have suggested criteria for poetic quality. A disparity of emphasis exists within the body of literature which comprises poetic criticism. An attempt has been made to include critics espousing differing convictions and stylistic principles. Included in this diverse selection representing intrinsic and extrinsic critics, modernists and traditionalists, and critics of written and oral poetry are Elizabeth Drew, Robert Frost, Richard Eberhart, Richard Wilbur, Charles B. Wheeler, Northrup Frye, Andrew Welsh, Ruth H. Finnegan, George Morey Miller, and Denys Thompson.

Stating that the objective of poetry is to communicate the full extent of mankind's experience, Elizabeth Drew emphasizes the power of intensity which distinguishes poetry from prose. She expresses the opinion that the poet establishes standards of taste by which his work is ultimately judged. He provides the direct poetic experience for his audience, who, feeling the authenticity of the experience, responds to his artistic expression. The poet is both a product of his times and a creator of the taste of his society.¹ He comes in many forms and

temperaments; he represents varying aspects of his culture. He often is the recipient of a mysterious gift characterized by many as inspiration, the elusive revelation which sometimes appears unevoked, but which cannot be summoned. However, the poet is also a conscientious craftsman, practicing excellence in the pursuit of communication.

In acknowledging the poet's debt to those who precede him, Drew points out that even T.S. Eliot paraphrases Mallarmé¹ in describing his view of the aim of the poet: "to purify the dialect of the tribe."²

Drew notes the kinship of music to poetry, stating, "Poetry probably started as a magical chanting to accompany the dance, producing either a lulling of the senses or a whip to them, and it will always exist as the music and the dance of words."³ In her opinion, poetry is called "musical" not because of its relationship to music but due to the pleasantness of its sound. The proponents of oral poetry would disagree with her assertion that "any comparison between music and poetry founders very early on the fact that in poetry 'sounds suggest nothing apart from meaning,'" and that the sounds of a poem " 'support' the meaning, they have no independent esthetic value of their own."⁴ By these statements she denies the pronouncement of the nineteenth century poet, A.W.E. O'Shaughnessy: "We are the music makers, / And we are the dreamers of dreams."⁵

Drew notes that traditionally in accordance with Aristotle's Poetics, poetry is meant to delight through its musical quality and to instruct by its message. This is a duality most obviously exhibited by oral poetry, the "music" or sound of the poetry contributing impact to the message. Feeling that poetry cannot change the ways of men,

Drew would disagree with the final lines of O'Shaughnessy's poem: "Yet we are the movers and shakers / Of the world for ever, it seems."⁶ She would agree that a moral or truth is an essential foundation of a great poem. It is the message which gives great poetry its weight. In Drew's opinion it is intensity, not the meaning, which is of primary significance in poetry. Differing from other literary critics, she suggests that the message of any poem might be transmitted with equal impact in prose.⁷ She feels that it is the intensity with which a work touches the senses in addition to the mind which insures its achievement as poetry.

Although some modern poets have sought to liberate poetry from the confines of rhythm, Drew insists that it must retain a semblance of rhythm, recalling that the term "verse" means "'turns' to repeat itself."⁸ In the complete absence of rhythm, the words are no longer poetry. Correspondingly, Drew feels that rhyme, not necessarily regular, but in the form of sound pattern, is a hallmark of poetry. She notes that it was during the Middle Ages that rhyme was injected into English poetry as an influence of Italian and French literature and that Classical poetry was unrhymed.⁹ However, she extolls the merits of modern poetry's emphasis upon internal rhyme, rhymed unstressed syllables, slant-rhyme, and other experimental rhyme forms.

Originality, the discovery of a new thing, is a primary objective of the poet. Drew points out the innovative composition of phrases resulting in "poetic devices" such as metaphors, similes, alliteration, and unusual imagery and she praises the individualism resulting from word invention, such as exhibited by Gerard Manley Hopkins in "Spring and Fall: To a Young Child."¹⁰

Perhaps most magnetic is Drew's description of the poet in his role as a speaker, or singer, to mankind:

He is always in some role: prophet, lover, thinker, mourner, cynic, satirist; and within that role in some mood: joyous, defiant, despairing, embittered, questioning, assured. And it is to the degree that we feel an individual voice speaking the words, making language act out his 'true self' of the moment, that we value the poem.¹¹

Robert Frost expresses views which are similar to those of Drew. Stating that a good poem should be a 'momentary stay against confusion,' Frost is a conservative in prosody, advocating the use of standard poetic forms.¹² Definite rhythmic patterns are necessary ingredients of good poetry, he feels, commenting that writing free verse is 'like playing tennis without a net.'¹³ He associates rhythm with music, often gearing variations into iambic pentameter, creating a modulated sound and stating that there are endless 'possibilities of tune from the dramatic tones of meaning struck across the rigidity of a limited meter.'¹⁴ A poem is a 'sound system' as well as the experience of the poet and the response of the receiver. Expanding this concept, Frost asserts that a poem is a composite of all experiences of those exposed to it. It has the meta-physical qualities of mood, emotion, and feeling. Conversely, it is an artifact, a shape, a man-made object. It is an existing unit. As he suggests in 'Pertinax,' organization of the whole is an essential part of the poetic process: 'I wait for form.'¹⁵

Unity is characteristic of the majority of Frost's poems, affirms Robert Graves, who suggests, 'One good way of judging a particular poem . . . is to ask yourself whether the package contains anything irrelevant to its declared contents, and whether anything essential has been left out.'¹⁶

Frost expresses this need for poetic unity in "In A Poem" and in his essay, "The Figure A Poem Makes," stressing that form and expression must be inevitably singular. Then, expanding this advocacy of unity in "Two Tramps In Mud Time," he embraces the philosophy that the mission of the poet is to unite. Here he states that "love and need are one."¹⁷ It is therefore not surprising that, in Frost's view, love is an essential ingredient of the poetic process. Indeed, he insisted that his epitaph should be, "I had a lover's quarrel with the world."¹⁸

Primarily, Frost feels, the poet is searching for beauty, the hidden wild flower which might be unnoticed were it not for his perceptive, sensitive eye. In this beauty is to be found truth, and thus Frost's conviction that the poem starts in beauty and ends in wisdom. However, as is evident in "Fireflies In The Garden," truth is elusive and the poet can never expect to uncover pure truth but must be satisfied with the closest semblance of it, as suggested by Frost's comparison of the firefly to a star. "A Passing Glimpse" points out the vagueness of revealed truth; Frost feels that even the poet cannot be certain of absolute truth. However, he must speak the truth as he perceives it, and in order that his poetry may "end in wisdom" the poet must first lead the reader away from his original prejudices so that the world may be rediscovered in a fresh light. This belief is affirmed in "Directive." The poet himself must also wander from the well worn paths of society to gain perspective, as in "Away!" He must dare to speak the unpopular and unpleasant message in his role as philosopher and prophet of the truth.

Although the critic, I.A. Richards maintains that in today's world only the scientist tells the truth, it is the poet's prerogative to

suggest a multiplicity of truths, according to Richard Eberhart.¹⁹ Pointing out one aspect of subtlety, double entendre, Eberhart says that "ambiguity is a prime source of enjoyment of poetry."²⁰ It is the anticipated presence of several or innumerable simultaneously held possibilities which infuses excitement, mystery, and spark. Noting the importance of subtlety, Eberhart states, "Poetry is supreme for suggestiveness."²¹

Eberhart, who attended a Simon and Garfunkel concert at Dartmouth College in Hanover, Connecticut, and remarks upon the quality of their performance, wonders if the limitation imposed by the musical form precludes the lyrics from being good poetry. His expressed poetic criteria include greater density of language, complexity of form, originality, and nobility. He does subscribe to freer, more modern forms, stating that "the poet cannot escape his time; there is no reason to limit the forms of poetry."²² He feels that "too much criticism is a noose. . . . Let us keep the doors of perception open."²³

Advocating flexibility in interpretation, Eberhart affirms, "Once a poem is on paper, once it is published, it belongs to the reader. It is an intimate thing and you can interpret it any way you like."²⁴ Thus, Eberhart would avoid the intentional fallacy, allowing each reader to develop an individual concept of a poem.

Eberhart insists that "the best poetry is non-political," probably because the specificity of political situations precludes universality.²⁵ Political poetry is limited by time and locality and although it may be conducive to action, may evoke response, it is not universally valid for mankind. It is, ultimately, local. Eberhart says that "surviving poems must have something of the timeless in them," observing that his elegy

for the poet Robert Lowell concludes, "Let you know, Death, / Poems are slingshot words, Goliath."²⁶

Although most of his poetry is characterized by some form of rhyme scheme, rhyming sounds must not intrude upon the poem's meaning, according to Eberhart. He suggests the use of the feminine ending as a method of "getting music into verse," maintaining that the line culminating in an unaccented syllable is more beautiful to the ear.²⁷ This advocacy of subtle sound modulation would meet the approval of another poet: Richard Wilbur feels that to take a reductive approach to poetry, limiting its fundamental essence to the written word, is to negate its historical foundations. Such an approach unduly reduces this art form, restricting its full existential potential. He states, "My own position on poetry, if I have to have one, is that it should include every resource which can be made to work."²⁸ Accordingly, he would agree that music concomitant to poetry is justifiable when it is welded or wedded to the totality of the poem, when it is inseparable from the theme or mood.

Although considered a member of the more conservative Middle Generation poets, Wilbur espouses modernist trends.²⁹ He compliments Robinson and Frost for enlivening traditional meters with rhythms of colloquial speech; he praises Sandburg and others for insisting upon the inclusion of slang in poetic endeavors and by inclusion of brute facts of the urban and industrial scene in their poetry. He approves of the sophistication which Pound and Eliot introduced into American poetry by their use of techniques gleaned from exotic literary traditions.³⁰ He insists that the "most adequate and convincing poetry is that which accommodates mixed feelings, clashing ideas, and incongruous images."³¹

Ultimately, for Wilbur, the supreme aspect of poetry is the idea. He charges the poet with the task of providing a testing ground for philosophies and mental apprehensions, to try out tentative truths so that they might be available for refinement and redefinition. According to Wilbur, "What poetry does with ideas is to redeem them from abstraction and submerge them in sensibility; it embodies them in persons and things and surrounds them with a weather of feelings; it thereby tests the ability of any ideas to consort with human nature in its contemporary condition."³²

Most modern poetry critics, including Wilbur and Charles B. Wheeler, would disagree with the popular eighteenth century English concept that the language of poetry differs from the language of the age. This assertion that poetic diction is a necessary aspect of great poetry is counter to the practice of many of the great twentieth century poets, especially the major free verse writers, Ezra Pound, William Carlos Williams, Marianne Moore and E.E. Cummings, who lifted up the banner of poetry of the vernacular raised a century earlier by Walt Whitman.³³ Of the eighteenth century, Wheeler concludes that "the best poetry of the period tends to be that which is least marked by poetic diction, and the poetry which followed the current theory most faithfully is on the whole very bad indeed."³⁴

Wheeler, a spokesman for modernism in poetics, sets forth three criteria for poetic quality: immediacy, appropriateness, and resonance. Immediacy, which he compares to automation, but which roughly means that the poem strikes the consciousness of the reader directly, omitting the process of contemplation or intellectual debate, corresponds most nearly

to intensity. It deals with the emotion-based aspects of poetry. Appropriateness suggests that the words of the poet must be exactly suited to the meaning they express. The result created by a poetic phrase is the collection of images which only those words could convey. This quality corresponds, perhaps, to a combination of density of language, originality, complexity of form, and subtlety. Resonance, or "meaningfulness," also includes the aspect of subtlety but primarily centers upon the notion of poetic truth. It refers to the ability of poetic diction to convey a multiplicity of connotations, all enriching the poem's meaning.³⁵

Endorsing poetic rhythm which follows more naturally the speech patterns of the day, Wheeler would agree with Northrup Frye, who maintains, "The most admired and advanced poets of the twentieth century are chiefly those who have most fully mastered the elusive, meditative, resonant, centripetal word-magic of the emancipated lyrical rhythm."³⁶

Rhythm, a combination of meter, accent and sound-pattern, is a characteristic of common speech, as it is of poetry. Frye states that "A four-stress line seems to be inherent in the structure of the English language. It is the prevailing rhythm of the earlier poetry, . . . the common rhythm of popular poetry in all periods, of ballads and of most nursery rhymes."³⁷ Using Claudio's speech in Shakespeare's "Measure for Measure" as an example, Frye observes,

We can hear of course the metrical rhythm, in iambic pentameter spoken as a four-stress line. . . . But we can also, if we listen to the line very attentively, make out still another rhythm in it, an oracular, meditative, irregular, unpredictable, and essentially discontinuous rhythm, emerging from the coincidences of the sound-pattern: "Ay:, But to die. . . , and go, we know, not where. . . ."³⁸

Frye uses Aristotle's term, *melos*, to designate poetry which possesses strong stress accents, usually four, each followed by an indeterminant number of unstressed syllables. As an example, he cites Browning's "The Flight of the Duchess," noting that in this poem "speed is a positive factor: one has the sense of a metronome beat . . . the rhymes sharpen the accentuation of the beat and help to build up a cumulative rhythm. The speed and the sharp accent in Browning's poetry are musical features in it. . . ." ³⁹ Frye states that *melos* tends toward irregularity of metre because of syncopation and that, characteristically, it involves lengthy, cumulative rhythm, which fuses the lines, often through enjambment, into large rhythmical units. "The fact that Shakespeare shows an increasing use of *melos* as he goes on is the principle employed for dating his plays on internal evidence," maintains Frye. ⁴⁰ "When Milton says that rhymed heroic verse is 'of no true musical delight,' because musical poetry must have 'the sense variously drawn out from one verse into another,' he is using the word musical in its technical sense. When Samuel Johnson speaks of 'the old manner of continuing the sense ungracefully from verse to verse,' he is speaking from his own consistently anti-musical point of view," maintains Frye. ⁴¹ Frye expresses the opinion that the symbolist poets admired Wagner partially due to the fact that they saw in his music an attempt to associate its rhythm with that of poetry. ⁴² Frye insists:

The main reason for the confused use of the term musical in literary criticism is that when critics think of music in poetry, they seldom think of the actual music contemporary with the poetry they are discussing, with its stress accent and dance rhythm, but of the (very largely unknown) structure of Classical music, which was presumably closer to song and to pitch accent. ⁴³

Frye maintains that literary criticism can never be founded upon value judgments, which are subjective and relative to the criteria currently fashionable when the judgment is made. Distinguishing between the public critic and the scholarly critic, Frye suggests that between these two exists the literature itself, "a game preserve where the student wanders with his native intelligence his only guide."⁴⁴ He insists that literature must have more scientifically definitive criteria upon which to be compared and assessed. Accordingly, he has formulated a systematic method for literary criticism consisting of a set of literary aspects which, as a totality, comprise a body of universal criteria.

Frye's critical method is founded upon historical precedents ranging from Greek literary theory to recognized contemporary classics. In his delineation of thematic modes, Frye first enumerates Aristotle's six aspects of poetry: melody, diction, spectacle, mythos or plot, ethos, which includes character and setting, and dianoia, the theme or meaning. Poetry, in its traditional and truest sense, encompasses a broader scope than written lines and it is revealing that the first characteristic presented is melody. Ezra Pound also places the musical element first in his presentation of poetic criteria: *melopoeia*, *logopoeia*, or rational aspect, and *phanopoeia*, the illusion or phantasmic aspect.⁴⁵

Frye separates the pregeneric elements of literature, for which he uses the Greek term, *mythoi*, into four narrative categories, the Mythos of Summer, romance; the Mythos of Autumn, tragedy; the Mythos of Spring, comedy; and the Mythos of Winter, irony or satire. He distinguishes five literary modes. The Mythical Mode, often involving aspects of magic

and wonder, requires a hero who is superhuman or divine. This mode is apocalyptic. The Romantic Mode, the Analogy of Innocence, which includes expressions of fidelity and devotion, often through legends or folk tales, involves a hero who is superior in degree to other men and to his environment. In literature of the High Mimetic Mode, the hero is superior to other men, but not to his environment. He is usually a leader or has powers of expression greater than those of others. However, he is subject to social criticism and to the order of nature. Frye calls this the Analogy of Nature and Reason and notes that within it, the poetic voice often exercises centripetal gaze. The Low Mimetic Mode is represented by literature in which the central character is superior neither to other men nor to his environment. He is not a hero in the classic sense. This mode is termed the Analogy of Experience and is more closely akin to realism and naturalism. In literature of the Ironic Mode, the central character is inferior in power or intelligence to the norm. The scene often portrays frustration, absurdity and bondage. Dark or demonic imagery is often present. This is the mode of "romantic agony," or hopelessness and persecution. The Theory of Modes forms a circle, with irony descending into myth.⁴⁶

Advocating an intrinsic approach, Frye maintains that the critic, not the poet, must be the final authority of a poem's meaning and value. In an introduction to his formulation of a method of literary criticism, he asserts the independence of the critic from the artist, stating, "The absurd quantum formula of criticism, the assertion that the critic should confine himself to 'getting out' of a poem exactly what the poet may vaguely be assumed to have been aware of 'putting in,' is one of the

slovenly illiteracies that the absence of a systematic criticism has allowed to grow up."⁴⁷ Pointing out the critical shortcomings of commission of the intentional fallacy, Frye asserts, "In each phase of symbolism there is a point at which the critic is compelled to break away from the range of the poet's own knowledge."⁴⁸

Frye's system of criticism is based largely upon the origins of literature. A study of these origins confirms the musical base upon which poetry is founded. The Greeks called lyrics accompanied by music "melos," or poetry intended to be sung. Thus, the genre, melic poetry, was in existence at least as early as the fourth century, B.C., during which Aristotle wrote Poetics, one of history's most influential treatises in the field of literary criticism.

The term, lyric, which denotes the emotional rather than the narrative aspects of poetry, quite possibly has its roots in the word for the magic or sacred power of song. Gregory Nagy writes: "I propose, then, that 'Klews' was the word used to designate the hieratic art of song which ensured unfailing streams of water, light, vegetal sap, etc. Since these streams were unfailing, the art of song itself could be idealized. . . ."⁴⁹

Affirming the historical connection between poetry and song, Andrew Welsh notes that the melopoeia of song and of speech emerges from vocal rhythmic forces, stating that "each generation of poets reaffirms the spoken language as a source of the rhythms of poetry."⁵⁰

Pointing out the oral origins of poetry, Ruth H. Finnegan notes that Medieval Gaelic court poets used the oral method of composition, then presented their completed poems to bards, who chanted or recited them.⁵¹

Oral poetry must be performed, Finnegan maintains, to reach its ultimate potential; the text alone is not sufficient.⁵² Therefore, Finnegan reasons, each example of oral poetry is necessarily ephemeral. It may be argued, however, that the advent of recording techniques and other perpetuation methods has negated the transitory aspect of this art form.

Emphasizing the creative ability of the poet, Finnegan states that romanticism is centered upon self-expression, emotion and the artist's own genius and that "the poet is now seen as the vehicle for spontaneous emotion which bubbles up through him in the form of a poem."⁵³ The concept of the poet as one set apart from his contemporaries by sensitivity and by his art is reviewed by Finnegan, who states that the romantic theorists view the poet as "the extreme individual" who creates under the influence of his emotional integrity and personally experienced vision.⁵⁴ Reiterating a widely held view of poetry's source, Finnegan observes, "The genesis of poetry is often seen in terms of inspiration - though where this inspiration is believed to come from varies."⁵⁵

The spontaneous nature of poetry's origins is affirmed by George Morey Miller, who states that the poetry of today, according to overwhelming evidence, has emerged from primitive choric song and dance.⁵⁶ Further, he states that this primitive choral song and dance were still an integral element of poetry as it reached the ballad stage.⁵⁷ Dance, in the primitive form, consisted of dramatic gesticulations expressive of the content and mood of the poetry rather than the formalized activity presently regarded as dance.

Confirming the oral origins of poetry, Miller says, "It is safe to assume, then, that written literature has developed from oral literature, and that folk literature developed into artistic literature."⁵⁸

Many of the new song-poets have emerged as composers of the folk song, which is concerned with personal, immediate subjects, in contrast with the ballad, a usually more impersonal form which deals with broader, more general aspects of life. Denys Thompson makes this distinction: "The ballad is a European phenomenon, but the folk song is universal, for it is rooted in most human activities."⁵⁹ A.L. Lloyd reenforces this view, pointing toward the twentieth century poet-musician accomplishments: "The transit from epic to ballad and from ballad to song . . . is no indication that the common people are losing their talent and their creative force, but rather that their social-economic life has outstripped the older kinds of song and demands a new poetry and melody, a different spirit, a fresh tone of voice."⁶⁰

Thompson calls the early poet "the singer—because it was after thousands of years of being sung or chanted that poetry was separated from music."⁶¹ He provides a historical overview of poetry's transition in form:

In archaic cultures poetry was at one and the same time ritual, entertainment, artistry, riddle-making, persuasion, sorcery, soothsaying, prophecy and competition. There was only one type of poet for all this, the primordial composite vates. . . . Eventually the poet split into several figures, in roughly two classes: the teacher, including prophet, priest, and philosopher, on one hand, and on the other, the entertainer.⁶²

Oral poetry, according to Thompson, is fluid, having no definitive version, whereas the printed form "froze the life out of oral poetry."⁶³ Stripped of its animated characteristics, presented without its dramatic qualities and sound modulations, a vital portion of its meaning has been lost. Thompson insists, "However strenuously the exceptionally capable

silent reader tries to recreate for himself the performance demanded by a poem, his 'internal pronunciation' must often fail . . . so that communication is only partial."⁶⁴

Thompson notes that with the onset of printing in the late fifteenth and sixteenth centuries, and the decline of the oral tradition, poetry became the exclusive pursuit of the literate, more elite audience: "At this point we can see the opening of a rift that has never been narrowed; ever since Chaucer, English poetry, except in the theatre, has reached only a select audience, and so made a permanent division that could not exist in a pre-literate culture."⁶⁵ The total impact of poetic expression was lessened as the poetic voice fell silent, leaving only the black markings scratched across the printed page. Thompson expresses his view that "there is now no audience for poetry . . . so the modern poet writes for the few—a solo performance before a passive public."⁶⁶ He asserts that "Shakespeare and his audience supply the last notable instance of a symbiosis which had been the normal relationship between poet and listener at a time when poetry filled a clear social need."⁶⁷

This observation is certainly not true of the modern minstrel poets. The only validity to Thompson's statement, when viewed in relation to the work of these poets, is that the audience usually plays no active role in the creative act of originating the lyrics. Contemporary oral poetry, usually transmitted by mass media methods, should perhaps be termed "script-oral poetry," due to its written characteristic which solidifies its form, thereby making it available for interpretation and analyzation.

In the twentieth century, the advent of recording and transmitting methods has reversed the trend toward isolation of the poet. Through

records and tapes, and by means of radio, television and cinema a new oral poetry tradition has become possible. A new type of poet has emerged. Once again poetry can be heard, often as performed by the poet himself. An even more widespread audience is available to the poet due to modern media and marketing methods. The early composers and performers of this mass media era wrote largely naive, simplistic verse. However, the 1960's brought forth a generation of song-poets whose work is more complex, increasingly sophisticated. Ralph J. Gleason asserts, "The New Youth of the Rock Generation has done something in American popular song that has begged to be done for generations. It has taken the creation of the lyrics and the music out of the hands of the hacks and given it over to the poets."⁶⁸

Reflecting a parallelview, Andrew Welsh states, "New books of poems appear each year with the word 'songs' on their title pages, recalling the lyre and the lute of the Greek Melic poets and the medieval troubadours as emblems of the lyric grace to be heard within."⁶⁹

Summary of Poetic Criteria

According to the tenets established by the preceding review of literary criticism, the quality of poetry may be based upon the following criteria:

Unity and Integrity

A good poem "hangs together." It is an integral unit, compact and complete. It may have the sharp, crisp shape of a salt crystal or it may possess the fluid, flexible configuration of an amoeba. Yet its boundaries must be delineated; it must retain synoptic aura of completeness, wholeness.

Its rhyme and rhythm scheme, either internal or external, and its overall form contribute to this integral aspect.

Subtlety

Fine poetry deals beyond direct statement. It allows the audience to experience the meaning or feeling directly, without the interpretation of a middleman. Subtlety may be defined in terms of directness of impact, which is established not only by the denotative and connotative value of its words, but also by its rhythm, sound, and figurative language which establish direct communication between the poet and his audience. The poem's tone conveys the experience, the meaning and feeling, as surely as its diction. Therefore, the "music" of a poem is as vital an ingredient as its lyric. In order to achieve direct communication the poet, consciously or subconsciously, builds upon mankind's common, historical, universal experience through the use of figurative or connotation-laden language.

Intensity and Immediacy

Poetry of quality is compact. Density, appropriateness and brevity, often resulting from complexity of form, are characteristic of excellent poetry. The tension necessary for maximum impact is created by contrasts: the clash of ideas, incongruent images, and the suggestiveness of sound.

Creativity and Inspiration

Originality and ingenuity are evident in good poetry. Although the poet builds upon the past, his unique insight is a necessary ingredient if his work is to be considered a contribution to literature. This personal imaginative aspect may result from intense emotional and intellectual endeavor or may arise, ostensibly effortlessly, from the subconscious, as inspiration, the phenomenon some view as a spiritual gift.

Sensitivity and Fidelity

Enduring poetry emanates from a poetic voice which is essentially attune to universal experience.⁷⁰ The sincerity of the poet must be unquestionable; the aura of his honesty will surround his work. His poetry must represent truly his feelings and ideas.

Universality

An enduring poem possesses the quality of universality. It speaks to those of varying locations and stations in life and to ensuing generations. Its concerns are broad and generally apply to mankind's eternal search for truth.

Beauty and Truth

Countless poets have equated truth with beauty. These qualities possess, in common, an intangible quintessence essential to man, although each human being defines them according to individual perspective. This nobility of endeavor, the search for a personally satisfying philosophy, is the basic requirement of a great poem. It must retain resonance and insight. It must represent the voice of an envoy of its generation sharing the search for meaning with succeeding generations, sustained by a certain portion of empathy, understanding and love.

Notes

1. Elizabeth Drew, Poetry, A Modern Guide to Its Understanding and Enjoyment (New York: Dell Publishing Co., Inc., 1959), p. 71.
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3. Ibid., p. 26.
4. Ibid., p. 41.
5. Ibid., p. 16.

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7. Ibid., p. 32.
8. Ibid., p. 36.
9. Ibid., p. 37.
10. Ibid., pp. 107-108.
11. Ibid., p. 75.
12. Robert Frost, "The Figure A Poem Makes," Selected Poems of Robert Frost (New York: Holt, Rinehart and Winston, Inc., 1963), p. 2.
13. Frost, p. xi.
14. Ibid., pp. 1-2.
15. Ibid., p. 203.
16. Ibid., p. xiii.
17. Ibid., p. 180.
18. Ibid., p. 237.
19. Richard Eberhart, Lecture (Gainesville: University of Florida, March 9, 1978).
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21. Richard Eberhart, "Why I Say It In Verse," A College Treasury: Fiction, Drama, Poetry, Paul A. Jorgensen and Frederick B. Shroyer, eds. (New York: Charles Scribner's Sons, 1967), p. 392.
22. Richard Eberhart, Lecture (Gainesville: University of Florida, February 1, 1979).
23. Eberhart, February 1, 1979.
24. Richard Eberhart, Lecture (Gainesville: University of Florida, January 25, 1979). Eberhart came to these conclusions following an experience in which a student insisted upon an interpretation other than his own professional meaning of his poem, "The Ground Hog."
25. Eberhart, February 1, 1979.
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27. Eberhart, February 1, 1979.
28. Richard Wilbur, "On My Own Work," Poets on Poetry, Howard Nemerov, ed. (New York: Basic Books, Inc., 1966), pp. 160-171.

29. Walter Sutton, American Free Verse, The Modern Revolution in Poetry (New York: New Directions Publishing Corporation, 1973), p. 156.
30. Wilbur, p. 167.
31. Ibid., p. 163.
32. Ibid., p. 171.
33. Sutton, p. 46.
34. Charles B. Wheeler, The Design of Poetry (New York: W.W. Norton & Company, Inc., 1966), p. 5.
35. Wheeler, pp. 42-60.
36. Northrup Frye, Anatomy of Criticism: Four Essays (Princeton: Princeton University Press, 1975), p. 273.
37. Frye, p. 251.
38. Ibid., p. 271.
39. Ibid., p. 256.
40. Ibid., p. 257.
41. Ibid.
42. Ibid., p. 274.
43. Ibid., p. 262.
44. Ibid., p. 10.
45. Ibid., p. 52 and p. 244.
46. Ibid., pp. 33-34.
47. Ibid., p. 17.
48. Ibid., p. 100.
49. Albert Bates Lord, "Perspectives on Recent Work on Oral Literature," Oral Literature, Joseph J. Duggin, ed. (Edinburgh: Barnes & Noble Import Division, 1975), pp. 9-10.
50. Andrew Welsh, Roots of Lyric, Primitive Poetry and Modern Poetics (Princeton: Princeton University Press, 1978), p. 195.
51. Ruth H. Finnegan, Oral Poetry: Its Nature, Significance and Social Content (Cambridge: Cambridge University Press, 1977). p. 83.

52. Finnegan, pp. 28-29.
53. Ibid., p. 31.
54. Ibid., p. 210.
55. Ibid., p. 236.
56. George Morey Miller, "The Dramatic Element in the Popular Ballad," University Studies of the University of Cincinnati (Cincinnati: University of Cincinnati Press, 1905), p. 9.
57. Miller, p. 19.
58. Ibid., p. 10.
59. Denys Thompson, The Uses of Poetry (Cambridge: Cambridge University Press, 1974), p. 65.
60. A.L. Lloyd, Folk Song in England (London: Lawrence and Wishart, 1967), p. 164.
61. Thompson, p. 86.
62. Ibid., p. 61.
63. Ibid., p. 174.
64. Ibid.
65. Ibid., p. 179.
66. Ibid., p. 94.
67. Ibid.
68. Album cover: Simon and Garfunkel - Parsley, Sage, Rosemary and Thyme.
69. Welsh, p. 195.
70. Concerning the endurance of his work Simon exhibits unpretentious modesty. On June 21, 1978, during a televised interview, Dick Cavett expressed the view that the longevity of creative endeavor may be unique to the composer's world and then stated, "A musician can have a good run." Simon's instant retort was, "Well, Jonas Salk: he had a good run, too."

CHAPTER III
INTERPRETIVE ANALYSIS OF THE POETRY

Foreward

A young poet of exceptional talent and promise has emerged from the field of contemporary lyric composers. The melos of Paul Simon has received wide recognition following the 1964 release of his first album which includes the solemnly philosophical "The Sound of Silence."¹ Composing slowly and meticulously, this minstrel-poet has produced a collection of about a dozen new songs approximately every year since that time. Until 1970 he worked in tandem with his musician partner, Art Garfunkel, who participated in creating the musical arrangements and performed many of the vocal parts.² Subsequently, Simon has produced his songs solo, accompanied by various other musicians.

The quality of Paul Simon's work, based upon acknowledged poetic criteria, rivals much of the presently acclaimed traditional and modern poetry. The purpose of this overview of his entire collection of lyrics is to reveal its poetic merit. The songs are grouped according to their themes and arranged chronologically within each theme category. A poetic phrase expressive of the theme in each case is keyed by an asterisk to the song in which it appears. The format has been formulated to facilitate the use of this interpretive analysis as a guide to the study of Paul Simon's songs as poetry.³ Further, this study raises the possibility of consideration of melos as a unique genre appropriate for literary recognition.⁴

Civil Rights / Freedom

"He was my brother; / Tears can't bring him back to me.
He was my brother, / And he died so his brothers could be free."

1. "He Was My Brother"*
2. "A Church Is Burning"
3. "Peace Like A River"

Paul Simon is an artist who was "hurt into poetry." This phrase was used by W.H. Auden to describe the effects of Ireland's traumatic turbulence upon a fellow poet in "In the Memory of W.B. Yeates." Simon's transformation occurred as a result of the martyrdom of his Queens College classmate, Andrew Goodman. After traveling throughout England as an American folk singer, a modern version of the wandering minstrel, earning his keep by playing his guitar and singing, Simon reached Paris and learned in June of 1963, that his friend had been slain while participating in a Mississippi freedom march. The impact of this tragic incident gave birth to a poet, for although Simon had been writing lyrics and performing since his middle-teenage years, now he was struck with the poignancy of life and the tragic depth of human experience as it reaches a personal level.⁵

Gone were the days of innocence in which he could write the shallow "Hey, Schoolgirl," a lighthearted adolescent version of the carpe diem argument.⁶

Suddenly Paul Simon had been matured by tragedy; like Hamlet he was jolted to the realization that the times were "out of joint." "He Was My Brother," the emotional outpouring of deeply felt feelings, flowing forth from a personal experience, must be considered Simon's first poetic work. A succinctly modern version of panegyric poetry, it is essentially

a eulogy, for the lament focuses directly upon grief at the loss of the self-sacrificing young civil rights worker whom Simon instantly accepts as a spiritual brother in a rush of lyrics which lack subtlety but are imbued with fervor:

Freedom rider;
They cursed my brother to his face.
"Go home, outsider.
This town's going to be your burying place."

Composed of quatrains, the poem is unified by both true and slant rhymes and by repetition of the title line. The brotherhood of mankind, a universal theme and the dianoia of this first poem, is emphasized by repetition of the final line:

He was my brother.
Tears can't bring him back to me.
He was my brother.
And he died so his brothers could be free.
He died so his brothers could be free.

Written two years later, "A Church Is Burning" broadens the brotherhood theme, encompassing the totality of martyrdom suffered in the cause of the inter-racial harmony and equality. Like its predecessor, it closes with a triumphant foreshadowing of eventual victory for this cause. However, it does so with far greater intensity. Hands are the dominant images throughout "A Church Is Burning," which describes malevolent men with "Torches in their hands" and accuses: "their hands lit the spark." Within the church, contrasting "Hands were beating and saying 'I won't be a slave any more.'" Informed upon the poem as a whole is the blazing image of flames, rising "Like hands that are praying aglow in the sky." Tension is created by the subtle battle between

the evil hands of destruction and the determined, yet prayerful, hands of the collective victim. The force which is formed by this struggle, the clash between the sinister and the benign, is reinforced by the fierce opposition of the peaked images which pervade the poem. A symbolic battle is waged as they clash. The sharply pointed flame image is superimposed upon the peaked, steepled rooftop form implicit in the church structure. Corresponding to these images are the sinister, sharply-hooded forms of Klu Klux Klan henchmen who are responsible for the flickering flames which consume this edifice.

In contrast with the evil origin and destructiveness of the flames is the description of them: "hands that are praying aglow in the sky." The duplicity of this good-evil image resembles sacrificial flames, which consume in exchange for the granting of a supplication by a supreme being. In this instance, the church becomes the sacrifice which ultimately adds impetus to the outcome fervently prayed for by its congregation. The praying-hand fire image represents not only the members of this burning church, but also the whole racial group persecuted by "the three hooded men" and their counterparts. The chorus repeats, "the fire is saying, 'You can burn down my churches but I shall be free.'" Not merely a prayer, but a defiant resolution, these words emphasize the determination of the oppressed that the sacrifices, the loss of belongings, dignity and lives, shall not have been made in vain, but shall bring about the goal which prompted Martin Luther King to shout, "Free at last. Free at last. Thank God Almighty we are free at last."⁷

The urgency for an immediate solution to injustice is emphasized by the poem's paradoxical phrase, "the future is now."

The poem's impatient insistence, "It's time to take a stand," is overshadowed by the forboding flaming-night setting where "Three hooded men through the back roads did creep," and then "faded in the night . . . vanished in the dark" and by the poem's ominous acknowledgement that "freedom is a dark road when you're walking it alone." The words re-sound with a vision of Andrew Goodman and the other freedom seekers who lost their lives for a deeply felt cause.

The roughly tetrameter rhythm is unified by the repetition of the theme-repeating chorus; the rhyme scheme is irregular, but internal rhyme contributes a unifying factor. The predominant aspect of the poem is its narrative and the strength of its universal theme.

As the years progress, the poetry's perspective on the integration conflict widens; the lens of the poet's camera opens to include a greater expanse. The conclusion of Paul Simon's civil rights trilogy is "Peace Like a River." Written nine years after the first two, it is ambiguous, expressing a still broader theme. Apparently seen through the eyes of a member of a protesting group, it is written in the first person point of view, perhaps that of the one who mourned the loss of his friend so many years before.

Peace Like A River ran through the city,
Long past the midnight curfew
We sat starry-eyed
We were satisfied.

The synesthetic simile, a fusion of space, time and atmosphere, sets the stage, providing the tone for the poem as a whole. This is the tranquil expression of hushed, perhaps temporarily subdued, protesters. The word "curfew" is the clue, the preview to the theme: a far different

type of peace than that which follows victory. It becomes the frustrated peace of those who realize that due to their innocent naivete¹ they have been deceived. The revelation that they were "satisfied" soon gives way to a simile revealing the harsher realities: "Misinformation followed us like a plague."

These might easily be the young anti-war demonstrators, who were sometimes misinformed during their outspoken efforts for peace. However, slave-oriented images and the statement, "I've seen a glorious day," which echoes Martin Luther King, Jr.'s, famous "A Christmas Sermon on Peace" appear near the poem's conclusion.⁸ They strongly relate it to the civil rights movement:

You can beat us with wires
You can beat us with chains
You can run out your rules
But you know you can't outrun the history train
I've seen a glorious day.

The same optimistically triumphant assurance which concluded the first two poems persists in "Peace Like a River" in spite of its vaguely inconclusive ending, a thrice repeated acknowledgement of sleeplessness. The struggle for equality is still weighing heavily upon the speaker's mind, for it is an uncompleted battle which is couched in the terms of peace. The poem suggests that this is a temporary peace, a stalemate before resumed battle. The aspect of insomnia, which occurs sporadically throughout Simon's poetry, is associated with dissatisfaction or frustration to the extent that it becomes symbolic.

The use of a river as an image of peace reflects the aura of a poem written earlier, "Bridge Over Troubled Water," which is also associated

with individual peace of mind and with those who were leaders in the civil rights movement, John F. Kennedy, Martin Luther King, and Robert F. Kennedy.⁹

The river image bringing calm to the troubled city emphasizes the flow of life, continuing inexorably toward its destination, the pressing forward of the "history train."

The years following Simon's composition of the two earlier poems had witnessed a struggle in which the heavily battered forces of equality and liberty seemed to be winning; thus, this is a bruised but optimistic poem.

Brotherhood of Man

"When tears are in your eyes I will dry them all.
I'm on your side."

1. "Sparrow"
2. "Bleecker Street"
3. "Bridge Over Troubled Water"*

"Sparrow" echoes the antiphonal pattern of the children's nursery rhyme "The Little Red Hen," transforming the red hen into its title image in a subtle Biblical allusion. A universally quoted verse of the New Testament assures the faithful that God knows when the smallest sparrow falls.¹⁰ The sparrow of this allegorical poem is without a doubt the prototype of the symbolic one mentioned in the Bible; it is suffering, dying. The poetic voice, an advocate for the Sparrow, seeks aid for him, but the personified human attributes within the poem refuse, each for a different reason. The pretexts given for withholding assistance are partially ambiguous, eliciting interpretation. Art Garfunkel writes that the Oak Tree represents vanity, the Swan represents hypocrisy and the

Wheat, greed.¹¹ However, it might be suggested that the Oak Tree, who says, "I won't share my branches," is representative of selfishness and that the Swan, who excuses himself because, "The very idea is utterly absurd. I'd be laughed and scorned if the other swans heard," is guilty of pride. The swan is a universal symbol of pride, and the attributes here reenforce that interpretation. There can be little argument that greed is the human characteristic implied by the Golden Wheat. It is not only the color of gold, but it replies, "I need all my grain to prosper and grow."

The poem is unified by a succession of corresponding verses. The supplicant has asked the Oak Tree for a resting place, the Swan for a kindly word and the Golden Wheat for food, all in vain.¹² As Hamlet observed, "There is a special Providence in the fall of a sparrow. If it be now, 'tis not to come; if it be not to come, it will be now; if it be not now, yet it will come: the readiness is all."¹³ The fall of the Sparrow is inevitable; the poem's final verse asks, "Will no one write her eulogy?" Appropriately, at last a positive answer replies:

"I will," said the earth.
"For all I've created return unto me.
From dust were ye made and dust ye shall be."

The Biblical allusions, from both the Old and the New Testaments, are unmistakable: Psalm 90:3 entones: "You turn us back to the dust and say, 'Go back, O child of earth'." The Book of Common Prayer, "Burial of the Dead," service chants: "Earth to earth, ashes to ashes, dust to dust." The Sparrow, completing the natural cycle of life, has returned to the earth, the only entity of the poem to accept him.

The phrasal repetition throughout "Sparrow" associates this poem with early mnemonic verse. The primary purpose of the rhyme and metre was to facilitate memorization of such didactic pieces of literature.¹⁴ "The Little Red Hen" may have had its origins as a portion of a sermon by a medieval English preacher, as it was a common practice at that time for religious teachings to be presented in verse form in order that a largely illiterate congregation might be aided in retention of the theme and moral teaching. Repetitive verse was used for this purpose not only by medieval religious leaders but was exemplified as early as 200 B.C. by the Sanskrit Panchatantra, a collection of morally instructive verses.

"Sparrow" was written in September, 1963; in October, Simon completed "Bleecker Street," which reveals a diametrically opposite view of the brotherhood of mankind, emphasizing the sympathetic aspects of human nature. The poignancy of life's hopelessness for the despondent vagrants of the inner city is softly expressed by the twenty-two year old poet. This quietly lyrical lament reveals a young man's empathy for the homeless unfortunates who inhabit the alleys and doorways along one of New York's most destitute streets. It is the expression of a metropolitan youth, observant of the realities of life as it is, for although the poem speaks of a universal condition of man, the scene is an area familiar to Simon, who grew up in nearby Forest Hills.¹⁵ Included in the poem are not only the downtrodden ones, but also the elements reaching out to them: the faces of friends, the voice of the false poet, and the bells of the church. Overshadowing all is the death-like fog image which permeates the atmosphere "like a shroud" and which "Fills the alley where men sleep, / Hides the Shepherd from the sheep."

Recalling the shroud which wrapped the first Christian Shepherd away from his followers, this white image symbolizes the irrevocable reality of this atmosphere of sadness. Symbolically, there is little hope of salvation for these "lost sheep"; their existence is a form of death which offers little chance for a new life. Consolation is offered by the concerned representatives of brotherhood, who are so delicately described in muted, synesthetic images:

Voices leaking from a sad cafe,
Smiling faces try to understand;
I saw a shadow touch a shadow's hand
On Bleecker Street.

Biblical allusions increase the mystery arising from the line, "The poet reads his crooked rhyme." The verse continues with the paradoxical phrase, "Holy, Holy is his sacrament." Then it confirms suspicions that this second phrase is to be interpreted ironically by concluding: "Thirty dollars pays your rent / On Bleecker Street." The thirty pieces of silver for which Judas Iscariot betrayed Christ are most certainly the reference here, amplifying the connotations of "crooked rhyme." The poem is referring to a poet who, in some way, is false.¹⁶

As the poem concludes with a description of the soft chime of a church bell, the poetic voice reflects upon the enormous gap between the bewildered lives of these unfortunates and their potential salvation, saying, "It's a long road to Canaan / On Bleecker Street." This reference to the "promised land" implies not its denotative meaning but a despondent resignation concerning the plight of those trapped by life's hardships on Bleecker Street.

"Bleecker Street" is presented through the eyes of an omniscient but non-intervening observer. The passive speaker of "Sparrow" makes a

supplication in the name of brotherhood. "Bridge Over Troubled Water" is presented in the compassionate voice of an empathetic advocate, assuring assistance:

When you're weary, feeling small,
When tears are in your eyes, I will dry them all;
I'm on your side. When times get rough
And friends just can't be found,
Like a bridge over troubled water
I will lay me down.

Speaking from the first person point of view, this voice not only portrays the embodiment of brotherhood but, unlike the narrators of the first two poems, promises support in time of crisis. The voice is reminiscent of the Shepherd who is hidden from the sheep in the earlier poem. However, this 1969 expression of brotherhood bears more subtle religious allusions: the symbolic bridge stands as an image of access, of emotional union and interdependence of mankind. It transcends the mere emotional acknowledgement of brotherhood; it represents a total commitment of this ideal, a willingness to become involved. In contrast to the metaphoric conceit, transmitted since the writings of Pliny and Plutarch, that oil be poured upon troubled waters to produce calm, this is not an offer to extinguish the cause of sorrow, but a promise to help the troubled one through the crisis, or more precisely, over it.¹⁷ It also suggests the possible offer of self-sacrifice, recollecting the Apostle John's statement concerning the sacrificed Christ: "Greater love hath no man than this, that a man lay down his life for his friends."¹⁸

With an expression of sympathy which might have been directed to the "Bleecker Street" vagrants, the comforting voice continues:

When you're down and out,
When you're on the street,
When evening falls so hard
I will comfort you.
I'll take your part.

The synesthesia of the phrase "evening falls so hard" provides a preamble to the symbolic darkness of adversity which concludes the verse:

When darkness comes
And pain is all around
Like a Bridge Over Troubled Water
I will lay me down.

Written soon after the assassinations of three great American advocates of the poor and oppressed, the poem echoes their concerns. That the poet feels this connection is substantiated by his attempt to use a memoir of John F. Kennedy, Martin Luther King and Robert Kennedy during a televised presentation of "Bridge Over Troubled Water." Simon related the incident:

We decided to do a show on America . . . Bell wanted to use it as recruitment for the Bell Telephone Company. They didn't know that we were planning a show that had anything to do with real life. They thought it would have to do with T.V. We had a sequence with the two Kennedys and Martin Luther King which we did "Bridge Over Troubled Water" and they objected to that. And we said, 'Why?' And they said they were all Democrats, there's no Republican in there. . . .¹⁹

The commercially oriented views of the sponsors negated this type of socio-political statement.²⁰ However, these forces are vibrantly reflected in the song's atmosphere. That the loss of the President, which occurred during a formative time in Simon's life, was a crucial event in his growth as a poet is reenforced by a reporter's observations:

Then John Kennedy was assassinated and Paul's grief was raw. He decided to quit the music company he was working for, abandon his family's hopes that he'd make it through law school in Brooklyn, and wander footloose in Europe. Soon he was traveling in France, Spain and England, earning his meals by singing in the streets and sleeping under the bridges of the Seine, his guitar strapped to his arm. . . . That summer, 1964, he read about a second American political murder—the slaying of his Queens College classmate, civil rights worker, Andy Goodman, who was killed in Neshoba County, Mississippi.²¹

Although the first two verses of "Bridge Over Troubled Water" reflect the empathy of soulful compassion, the last verse strikes a distinctly different tone. Simon has noted this fact, stating that it was written at a later time and that he feels it does not possess the mood of the main portion.²² It has a lighter and more optimistic, though wistful, ring. The "Sail on silver girl" reference, according to Disc, alludes to the fact that Simon's wife was going prematurely grey.²³ The slight contrast between these verses does not detract from the total impact of the poem.

Of a parallel occurrence involving his poem, "The Fury of Aerial Bombardment," Richard Eberhart states, "Indeed, if I had not added the last stanza, perhaps the poem would have remained unused."²⁴

The fact that this poem is widely acclaimed and has reached a vast audience, in spite of its variation in tone, is undisputable. It has been received by millions of listeners and, ten years after its original release, is considered a classic.²⁵

Lacking a regular rhyme scheme and possessing a loose rhythm pattern, the poem is unified by repetition of the final phrase of each verse. Its poetic strength lies in its vividly presented universal theme and its emotional appeal. The poetic voice of this poem, as of "Bleecker Street"

and "Sparrow," is in the tradition of Northrup Frye's hero of the High Mimetic Mode. It possesses the qualities of superior insight and power of expression.²⁶ This seriousness of purpose and elevation of the poetic voice are characteristics shared by Simon's poems concerning the brotherhood of man. In an observation of humanistic concern, Simon has remarked, "There's a gentleness and understanding in young people today, and there's only one choice: the human race MUST come to the aid of the human race."²⁷

War / Death

"Generals order their soldiers to kill
And to fight for a cause they've long ago forgotten."

1. "Scarborough Fair/Canticle: On the Side of a Hill"*
2. "Night Game"

It is remarkable that producing lyrics primarily for his peers who were predominately vocal anti-war activists, at a time when his country was embroiled in its most agonizingly controversial war, Paul Simon has written only one lyric with a decidedly pacifistic theme. Although the dianoia is muted in "On The Side Of A Hill," it is signaled by the observation, "A soldier cleans and polishes a gun." This lyrical poem, first recorded in England in 1965, is probably a statement concerning a contemporary war. However, because of the inclusion of the archaic word "clarion" and due to its reference to "scarlet battalions," which recalls the traditional eighteenth century English manner of battle, the poem attains an air of universality.²⁸ It becomes further removed from its

modern origin by the use of an archaic poetic device, kenning, the employment of a metaphor in which the name of something is replaced by a phrase describing one of its functions or qualities. Kenning, as exemplified by the phrase, "war bellows blazing in scarlet battalions," was used in Anglo Saxon literature from the seventh to the eleventh centuries but is rarely used today.²⁹

The poem begins with the poignant portrait of a slain soldier, whose body seems to sleep on a softly mottled hillside:

On the side of a hill in the deep forest green,
Tracing of sparrow on snowcrested brown,
Blankets and bedclothes the child of the mountain.

This scene is reminiscent of an old English ballad, first published in 1595, describing the burial by the elements of nature, of two small children. This moving concept was later reflected by James Russell Lowell in his poem, "The First Snowfall":

I thought of a mound in sweet Auburn
Where a little headstone stood;
How the flakes were folding it gently,
As did robins the babes in the wood.³⁰

The lifeless soldier, this "child of the mountain," becomes the child of every mother who suffers the death of a young one. The refrain culminating each verse: "Sleeps unaware of the clarion call," reinforces the portrait of a military man, now the "Everychild," who, like the "Sparrow," has returned to the earth. In a combination of personification and transformation the falling leaves embody the mourning mother and her tears: "On the side of a hill a sprinkling of leaves / Washes the grave with silvery tears." Nature mourns; the pathetic fallacy, a literary

convention dating undoubtedly earlier than the Biblical accounts of the crucifixion of Christ during which the heavens poured forth tears upon the sorrowful scene, draws upon the human reaction to and interpretation of natural, and probably coincidental, phenomena. This convention, exemplified by Shakespeare's "Venus and Adonis," expands the poetic quality by broadening the universe touched by the poem's action, thereby intensifying the emotional response.

The universality of "On the Side of A Hill" is compounded due to the fact that Simon has fused it to an old English folk song. It becomes the canticle of "Scarborough Fair/Canticle" and, as such, is drawn further back into a previous century. "Scarborough Fair," which includes such outdated references as "cambric" and "sickle," is an authentically antique ballad, arising from a traditional fair in Scarborough, England, which ended in 1788 after enduring for six hundred years.³¹ In 1972 a commemorative cross was erected, marking its former location. The ballad begins:

Are you going to Scarborough Fair:
Parsley, sage, rosemary and thyme.
Remember me to one who lives there.
She once was a true love of mine.

Since Simon's revival of the ballad, this fair has been reinitiated and the posters advertising it read, "Are You Going to Scarborough Fair?"³²

This ballad is one of several arising from an epic theme. A.L. Lloyd notes:

And just as in the Middle Ages single episodes became detached from complex epic narratives to form complete ballads on their own, so in more recent times single lyrical details have become detached from ballads to lead an individual life as short songs. For instance, several epic accounts from ancient Greece, the Orient

and Viking Iceland include among their chain of adventures the details of an amorous battle of wits between a hero and a princess; the man wins the girl through the riddles he sets or solves. Detached from all its surrounding exploits this episode became the substance of at least three English ballads - a supernatural one that Child calls "The Elfin Knight," a homilectic one sometimes titled "The Devil's Nine Questions," and an amatory one known as "Captain Wedderburn's Courtship" or in slightly different shape as "Scarborough Fair."³³

Countless versions of the lyrics, usually known as "The Elfin Knight," have developed and there are generally eight tunes with which they are associated, according to Helen H. Flanders.³⁴ Paul Simon's is not one of these, nor are his guitar chords similar to those listed as "Child Ballad 2" by Silber and Silber, although these words coincide most nearly with Simons.³⁵

A reworking of the same theme: the solution of riddles as a means of stimulating love, is "Girl From The North Country," recorded by Bob Dylan.³⁶

Pursuant to this folk tradition, the solution of riddles was popularly thought to provide the magic necessary for romantic success.³⁷ The use of herbs provides the further element of a love potion. Rosemary and thyme have been associated with fertility and fidelity and, traditionally, a maiden placed these herbs at her bedside to insure dreams of her suitor. Such was the practice of Madeline in Keat's "The Eve of St. Agnes."³⁸ Although its foremost topic is courtship and not war, the historical connotations of dominant words in the ballad intensify the underlying theme of lament. The Greeks scattered parsley over the bodies of the dead and planted it on their graves.³⁹ In early times, rosemary was considered useful in treating most wounds and also symbolized remembrance.⁴⁰

Sage, thyme and other herbs were believed to have curative powers.⁴¹ Herbs were generally essential to many victory celebrations and religious rites. Their lush presence in this song-combination amplifies the war and death themes.

The old English ballad and Simon's original poem lamenting the tragic result of war have been as closely woven together, in the arrangement and in actual performance, as a fine Persian rug. Every word, each phrase, is tightly meshed into the melodic fabric. The canticle is so totally emersed in the ballad that only the most discerning listener is able to detect its existence as a separate entity. This practice of designing and performing two poems to be experienced simultaneously is relatively rare, and since two poems cannot be visualized at the same time, this is a concept unique to oral poetry. Thus, "Scarborough Fair/Canticle" is impoverished in written form, which rends it into separate threads, destroying the delicately unified, multi-tonal tapistry.

The essence of poetry is its ability to transmit an experience, touching directly the feelings of the reader. "On the Side of A Hill" is not only a statement of the evils of war and the pathos of death. It is a presentation which recreates the feeling of sadness in its lament of the loss of "the child of the mountain."

The chill, colorless atmosphere of "Night Game," reinforced by slow-moving rhythm in the somber cadence of a death march, appropriately reflects its theme, death. In the "bottom of the eighth" inning, the baseball game of the setting is nearing completion, as a life which is coming to an inevitable end. For this is not a poem of accidental or violent death, but of the inescapable death which is the end of every

game of life. It is as breathtaking, but as certain, as fate's decision for either the batter or the pitcher when "There were two men down, and the score was tied." One must lose; in this game, "the pitcher died." Using a double entendre based upon a common baseball term, the poet suggests the actual, final death which brings on the interminable night implied by the title.

The second verse is occupied with the motions of the survivors in the aftermath of a death. The placing of a personalized monument upon a grave is suggested: "they laid his spikes on the pitcher's mound," while his individual identification, symbolically, like that of the "Sparrow," is returned to the earth, "his number was left on the ground."

Then the night turned cold,
Colder than the moon.
The stars were white as bones;

Paradoxically, the next verse says, "there were three men down and the season lost." Perhaps a replacement pitcher has pitched out the last batter, winning the game for his predecessor's team. However, not a hint of joy enters the poem for every game has a loser, and every man loses the game of life. In this game, both teams have lost, one by the score, one by a death.

Another, and perhaps more probable interpretation of this line is that the third man down is the pitcher: the "season lost" was his.

The screams refer not only to those of the startled and horrified spectators, but to the screams at confrontations with death which have existed throughout the ages. The stadium, the screams, and the teams are described as "old." In a rare explanation of one of his poems, Paul Simon states, " 'Night Game' is about a baseball player who died in a

game. It comes out of the thought that in the Roman days they had gladiators and brought in lions and people were killed, which had a cathartic effect upon viewers. It occurred to me that sports spectacles today are derived from that. Nobody gets killed but there's a winner and loser and it's supposed to have the same effect. The audience is vicariously involved in a struggle. Here in the song I made the loser really lose. It is really a song about death."⁴²

Archetypal images of death abound. The phrase "white as bones" reflects the colorless deathshroud tone of the poem, as does its setting, night. The references to the mound, the ground, the torn uniform, the screams, the "season lost," the "men down," and the references to age, all contribute to the theme of death. Finally, a reference to the end of the game, to winter and its accompanying coldness, concludes the poem:

There were three men down
And the season lost
And the tarpaulin was rolled
Upon the winter frost.

Loss of Communication

"You're a stranger now unto me,
Lost in the dangling conversation."

1. "The Sound of Silence"
2. "The Dangling Conversation"*
3. "One Man's Ceiling is Another Man's Floor"

Two types of communication loss are explored by Paul Simon: the absence of intimate, inter-personal discourse between individuals and the lack of the expansive self-expression of citizens within the context of the political milieu in which they function. The former, as expressed in "The Dangling Conversation" in a private setting and "One Man's

"Ceiling Is Another Man's Floor" in an urban environment, manifests itself as wistful emptiness. The latter, exemplified by "The Sound of Silence," persists as a potentially dangerous malfunction of society. Both aspects of communication are basic necessities of human existence, according to these poems, although the consequences of their absence remain a poetic mystery relegated to the conjecture of the audience.

"The Sound of Silence" is spoken by the prophetic voice of a seer, admonishing an urbanized world concerning its atmosphere of isolation and repression. The warning is dark with foreboding: "Silence like a cancer grows," insists the voice in a verbal simile which suggests the consequences of this growing barrier to human understanding in a mechanized age, increasingly industrialized and overpopulated, plagued with resulting tensions. The prophet seems doubtful that this societal disease, loss of communication, can be conquered. Being acquainted from previous experience with darkness, which he addresses, "my old friend," he expresses fears of what the future holds for an uncommunicating society. The poet-prophet uses a dream motif to express his convictions. It was an insidious vision which wracked his sleep, revealing the danger slowly encumbering his society, numbing it to human warmth and understanding: "Because a vision softly creeping, / Left its seeds while I was sleeping." The treacherousness of the threat is emphasized by the creeping vine imagery. Having implanted the seed of knowledge of its destructive nature within the prophet's mind, the vine of silence continues upon its course, choking the society it embraces. The simile which compares this vine-like silence to cancer reveals it as a perpetrator of death.

In contrast with this alarming vision of the future is the brief illusion of the past which opens the dream sequence:

In restless dreams I walked alone
Narrow streets of cobblestone,
'Neath the halo of a street lamp
I turned my collar to the cold and damp.

The use of the words "narrow streets" and "cobblestone" and the reference to the "street lamp" suggest nostalgia for the earlier, traditional accouterments of city life. The cobblestones and the street lamp represent the benign aspects of progress in comparison to the harsh, materialistic features of urban existence. They are reminiscent of previous times when communication was accomplished on a more personal, straightforward level.

References to various forms of light throughout the poem contrast with the personified recipient of the monologue, darkness. The irony that the poet-prophet chooses darkness as a confidante creates artistic tension.

Materialism is suggested by the neon light, the "neon god" which the people worship. Neon, an artificial, modern form of illumination, contrasts with the usually beneficent symbolism of light, which traditionally signifies wisdom, purity and joy. The ugly neon light recalls the harsh artificiality of the cold city: "When my eyes were stabbed by the flash of a neon light / That split the night." This light is austere, frigid, lacking the friendly luster of such warmer forms of radiance as candlelight, sunshine, lantern glow and lamplight. The term "neon" is sometimes used to signify a cheap, tawdry district of a city, often an area characterized by illicit entertainment.⁴³ The poetic voice refers to it as "the naked light," in contrast to the reference to the "halo" of

lamplight. The cacophony of the words "stabbed," "flash" and "split" reinforces the connotation of malignance attributed to neon.

The worship of idols and accompanying pagan revelries are suggested by the phrase, "And the people bowed and prayed / To the neon god they made." This scene resembles the panorama of errant Israelites which greeted the Hebrew patriarch, Moses, as he descended from Mount Sinai, carrying the tablets bearing the Ten Commandments. The poet-prophet's analogous contempt of these contemporary worshippers is emphasized as he calls them "fools" and implores:

"Hear my words that I might teach you.
Take my arms that I might reach you."
But my words like silent raindrops fell
. . . .
And echoed in the wells of silence.

In his dream, the prophet makes this impassioned attempt to warn these idolaters of the "neon god." However, his words fall upon unheeding ears. The people continue to "worship" the false gods of materialism and self-interest while the prophet looks on, pondering the ultimate consequences of their indifference, recalling the warning emblazoned on the sign of his dream:

And the sign flashed out its warning
In the words that it was forming.
And the sign said, "The words of the
prophets are written on the subway walls
And tenement halls."
And whisper'd in the sounds of silence.

This premonition of the consequences is underscored by the poem's allusion to the "writing on the wall" proclaimed in the Biblical book, Daniel.⁴⁴ This verse also reflects of words of Omar Khayyam concerning

the indelibility of human decisions and actions: "The Moving Finger writes; and having writ, Moves on: Nor all the Piety and wit can wipe out half a line of it."⁴⁵

The use of a sign as a metaphoric vehicle for the prophet's warning is significant, for the word "sign" carries several denotations: "Sign" means not only a placard bearing a message, but it also can be an indicator, a cluster of situations pointing toward a specific conclusion as in the question posed in Matthew: "Can ye not discern the signs of the times?"⁴⁶

The phrase "The sound of silence" is self-contradictory. It recalls the expression "the silence was deafening" for here silence carries a negative connotation, contrary to traditional literary associations, which overwhelmingly acclaim silence as beneficent, as "golden."⁴⁷

Poets often contrast things as they are, reality, with things as they should be, the ideal. The arresting title signals such a theme. Its inner contrast is reemphasized by the contradictory phrase: "silent raindrops fell / . . . And echoed / In the wells of silence." The idea of silence is reinforced by the equivalent of a complete, verbally vacant bar of music, paradoxically imitating the sound of the echo of silent raindrops. This cesura, earlier used most effectively by Gerard Manly Hopkins, emphasizes the theme of the poem.

Although this poem employs slant rhyme, it is built upon an exacting rhyme scheme: aabbcc/ddeeff/gghhii/jjkk (blank)/mmnnoo. It is written in modified iambic tetrameter, beginning with three trochees, followed by an accented monosyllable, then falling into varied iambic trochaic meter. Each verse ends with a trimeter, slowing down the beat and emphasizing

the theme. This incremental repetition of the closing line of each stanza builds a verbal crescendo which reaches a climax, then falls with the final, almost soundless line: "And whisper'd in the sounds of silence."

Religious terms pervade the poem. "Vision," "halo," "teach you," "reach you," "bowed and prayed," "neon god," "prophets": all reenforce the basic fervor of the poem's tone and message. The paradoxical lines "People talking without speaking / People hearing without listening" are reminiscent of the Biblical Tower of Babel in which communication was impossible. In the poem, communication is elevated to a religious level. The creed arises that communication and the resulting understanding are ultimately essential to the preservation of peace and of life itself.

In "The Sound of Silence," the poetic voice takes on the qualities of a shaman, proclaiming an inspired message to the masses. Frye acknowledges the social function of the poet as an inspired oracle, especially when the poetry deals on a mythical level. It is then regarded by Frye as educational and the poet as visionary. "The poem of vision," states Frye, "contrasts the worlds of experience and dream."⁴⁸

Having become impressed upon the consciousness of the poet almost instantaneously, the lyrics of "The Sound of Silence" are a striking example of a universally acknowledged experience of poets, that of being "given" a poem by an unknown source. Upon its publication, Art Garfunkel stated, "'The Sound of Silence' is a major work. We were looking for a song on a larger scale, but this was more than either of us expected. Paul had the theme and the melody set in November, but three months of frustrating attempts were necessary before the song 'burst forth.'" On February 19, 1964, the song practically wrote itself."⁴⁹

This phenomenon of inspiration has been called by Richard Eberhart a "gift of the gods."⁵⁰ Frye remarks that a poet's inspiration "links him with the series of previous moments stretching back to the creation of the world."⁵¹ Elizabeth Drew concludes: "The poets do seem to agree, in spite of their very different terminology, that the origin of their art lies outside their purely conscious faculties."⁵²

Whatever the source might be, with "The Sound of Silence" Paul Simon joined the ranks of other poets through the centuries who have been given a "gift of the gods."

The opening of "The Dangling Conversation" is pervaded by liquid images: undefined, slightly blurred as in a "still life water-color." The poetic voice observes:

And we sit and drink our coffee
Couched in our indifference,
Like shells upon the shore
You can hear the ocean roar
In the Dangling Conversation . . .

The setting in which the individuals are ensconced should be highly conducive to communication, yet the words which flow like water are as aimless as ocean spray, rising to fill a momentary space, then falling without momentum or direction. No meaningful significance is ascribed to their existence; they merely fill a space in time. The emptiness of the conversation is compared to the hollowness of a seashell which has washed up on the shore, emptied of its crustation and without meaning. The sound of the "ocean's roar" discernable by any casual beachcomber who places the shell to his ear, is not only devoid of meaning but is also false. It is not the ocean's roar. Such are the words of the conversationalists:

insignificant and insincere. They are poured forth, not as earnest expressions of ideas and feelings, but as mere means fulfilling an expectation of the listener.

The poem is heavy with irony as the speakers glibly ask, "Can analysis be worthwhile?" and "Is the theatre really dead?" These are the mundane utterings of the class-conscious social climber, anxious to impress rather than communicate. The sarcasm is unmistakable. These are typical cocktail talk conversation piece topics of the sixties, words which become the shell-like protective covering within which the speaker may hide. They are not the crucial words; they do not express his actual thoughts. They serve to mask the depth of his inner being, filling the void with sound without conveying significant meaning. These words have the ring of the refrain of T.S. Eliot's "The Love Song of J. Alfred Prufrock": "In the room the women come and go / Talking of Michelangelo."⁵³ Theirs is a similar, meaningless conversation:

And you read your Emily Dickinson,
And I my Robert Frost,
And we note our place with bookmarkers
That measure what we've lost.

" . . . that measure what we've lost." The poets seek truth. What Emily Dickinson and Robert Frost express, question and probe are what the poem's conversationalists lack: a concern for or ability to pursue what is real, important, crucial. The meaning of life, the nature of beauty, the existence of courage, self-sacrifice and hope: these are the questions omitted in the "dangling conversation." The contrast between the expressed concerns of the poets and those of the participants in this conversation reveals the chasm between the essential and the inconsequential. The

speaker of the poem realizes the loss and the toll it takes upon the quality of the relationship. It is a subtle twist of irony that this refutation of shallowness and lack of meaningful communication emanates from a participant in the "dangling conversation," negating its triviality. For, here someone is leveling, touching a basic truth in an attempt to circumvent the wall of nonessentials which separates these individuals:

Like a poem poorly written
We are verses out of rhythm,
Couplets out of rhyme,
In syncopated time

The contrast of the meaninglessness of the conversation with the impact and significance of poetry is suggested by the speaker as he follows his reference to Dickinson and Frost with a synesthetic metaphor comparing the conversationalists to incompetent poetry. This idea proceeds logically from the earlier seashell simile, branding the "dangling conversation" as inconsequential and false.

Reinforcing the water-oriented images throughout the poem are ocean spray suggesting "s" sounds: "still-life," "sun shines," "shells upon the shore," "syncopated," "superficial sighs," "softly," "shadow," "stranger." The alliteration and repetition also emphasize the lack of solidity or the shallowness of the relationship of the talkers.

The double entendre implicit in the word "counched" cannot be overlooked. Not only does it suggest the setting in which these afternoon talkers reside, but it also implies the duplicity of the intended meanings which are "counched" in other terms.

The performance rendition of the line "In syncopated time" is obviously intentionally syncopated, in contrast with the regular rhythm

of the entire poem.⁵⁴ In a subtly fascinating gesture, Simon has written this poem in evenly measured rhythm, in spite of the line, "We are verses out of rhythm." Similarly, the line, "Couplets out of rhyme!" is followed by a line completing it as a perfectly rhymed couplet.

The poem is characterized by an intermittent rhyme scheme, with the inclusion of two slant rhymes, a form frequently used by Emily Dickinson.

The euphony of the lines which precede the final unifying refrain stresses the wistful sadness of the speaker's message. The muted synesthesia of the phrase "I only kiss your shadow" and the mystical suggestion, "I cannot feel your hand," emphasize the pivotal word of the verse, "stranger." For this is the thrust of the poem: the conversation lacks communicative powers and thus fails to unify the participants. They remain "strangers," separated by lack of mutual understanding.

A more recent poem expressive of loss of communication is "One Man's Ceiling is Another Man's Floor," metaphorically; each man's acts affect another. In a way, it is an extension of Simon's question in "Congratulations," "Can a man and a woman / Live together in peace?" It is a paradox that as man's proximity increases, his ability to communicate, along with his trust, dissipates. As his intimate environments become compressed, his psychological need for a protective separating shield becomes emotionally mandatory. In this poem, even this physical shield is subject to osmosis. Disturbances can permeate it. And when they do, the likely result is the violence that results when there have been " . . . hard feelings here / About some words that were said." The ethos dominates as innuendoes and subtle partial descriptions hint at the setting's tension: "There's been some strange goin's on, / And some folks have come and gone."

Insight into the speaker's character builds as he describes his reticence to jeopardize himself, to "become involved," as the conspicuous phrase of the sixties expresses it:

I heard a racket in the hall
And I thought I heard a fall
But I never opened up my door.

Lack of comprehension creates apprehension. The emotion, fear, is vaguely introduced, evolving from the initial circumstances of the poem. This aspect of urban existence, the distrust of one's fellow man and the lack of intercommunication, lurks behind the entire poem, building in a crescendo throughout the last verse, peaking in the final line. Pointedly, no denouement is provided. The audience is abandoned, laden with anticipation of a solution or philosophic homily, but receiving none, only the eerie paranoid expression of impending terror:

And the night was black with smog
When I thought I heard somebody
Call my name.

This unexplained, floating suggestion creates an intensity which remains beyond the close of the poem.

Introspection

"Cloudy
My thoughts are scattered and they're Cloudy,
They have no borders, no boundaries."

1. "Patterns"
2. "Cloudy"*
3. "The 59th Street Bridge Song"
4. "Take Me To the Mardi Gras"

Many of Simon's intensely introspective poems vibrate with a deeply personal tone. Rather than a narrative tale, dramatic characterization, or didactic satire, "Patterns" is probably an emotionally honest self-analysis of the poet at the time of its writing.⁵⁵ Drawing an ominous picture of night, scattered with alliterative "s" sounds: "sets softly," "casting shivering shadows," the hushed setting provides a background from which the thematic pattern emerges:

And the light from a street lamp
Paints a pattern on my wall
Like the pieces of a puzzle
Or a child's uneven scrawl.

Entering the setting, the poetic voice describes a solitary moment of contemplation from which the idea arises:

Impaled on my wall
My eyes can dimly see
The pattern of my life
And the puzzle that is me.

The idea which forms is that an individual possesses very little control over many of the basic occurrences of his life. They are ordained by fate, by the accidents of the environment and the inexorable turning of life's Mandala. Describing the human being as a "rat in a maze," obligated to follow a preordained path, the inevitably even hexameter rhythm proceeds as the poet declares:

From the moment of my birth
To the instant of my death,
There are patterns I must follow
Just as I must breathe each breath.

Although a literature major, it is possible that Simon was unfamiliar with Amy Lowell's poem, "Patterns." In fact there is very little

similarity between the two poems; Simon's comprises four verses, each consisting of two pairs of perfectly rhymed couplets, and Lowell's seven verses contain from nine to twenty-two lines which bear only occasional rhymes. However, each is based upon a premise that a life possesses the inevitability of a pattern and that an individual is compelled to function within the framework of his inescapable life structure. Simon observes: "My life is made of Patterns / That can scarcely be controlled."

Comparing her life to a formal garden, Lowell says:

I too am a rare
Pattern. As I wander down
The garden paths.⁵⁶

Lowell's poem, like Simon's, likens life to a maze: in her poem it is the maze of the garden path which brings to mind the pattern of life, while Simon's is more intense, referring to the deterministic maze in which a rat is placed by indifferent scientists. The pattern of Simon's poem is generalized, vaguely indiscriminant, while Lowell provides a specific pattern as the thematic target of her poem: "a pattern called war."⁵⁷ Simon's poem emphasizes the shadows and darkness of life's pattern, contrasting with the vivid colors presenting Lowell's bitter portrait of an elegant lady whose life has been shattered by war's pattern.

The description of one life's pattern reflected upon the wall in Simon's poem previews a portion of "Flowers Never Bend With The Rainfall," which was published in the same year:

The mirror on my wall
Casts an image dark and small
But I'm not sure at all it's my reflection.
I'm blinded by the light
Of God and Truth and right
And I wander in the night without direction.

The pattern, the circumstances in which one is born or the events which occur, affects the direction of a life not always tragically, but sometimes beneficially. Paul Simon's life was irretrievably altered one afternoon at Forest Hills High School when a girl walked into his sixth grade classroom with a note for the teacher. Giving in to a teen-aged sense of humor, and being an extrovert, Simon got up and said, "You win. You're the girl. Congratulations, you're the winner." As Garfunkel recalls, "It broke me up. I laughed so hard that I was punished along with him for disrupting the class. . . . Each day after that during music period we had to go to a little room in the tower to serve detention. Paul brought his guitar and we would sing every day."⁵⁸

A seemingly insignificant event had begun a sequence which would lead to a lifetime pattern. Although the accidents of life are described with negative connotations in "Patterns," this occurrence proved to be one of Simon's life's most whimsically fortunate accidents.

In "Cloudy" the poet assumes a cellophane persona: "I'm a rag-a-muffin child. / Pointed finger - painted smile." True to the nature of a cloudy day, this child cannot even see his shadow, which is personified in the poem: "I left my shadow waiting down the road for me a while." For, he, like the clouds, has hitchhiked "a hundred miles." Or, perhaps, just his thoughts have taken this carefree trip.

Also comparable to the nature of clouds, his thoughts are formless,
wide ranging:

They echo and they swell.
From Tolstoi to Tinker Bell.
Down from Berkeley to Carmel.

The entire poem is an extended simile comparing thoughts to clouds. These thoughts are colorless, mirthless. They are "grey and white." This wistful, wondering child longs for the clouds to disperse, giving him just a glimpse of sunny assurance. The answerless, aimless aspect of his nebulous life is again compared to clouds in an interesting simile:

These clouds stick to the sky
Like the floating question, why?
And they linger there to die.
They don't know where they're going,
and, my friend, neither do I.

These words recall a 1967 interview in which Simon expressed this advice for young people: "Just . . . keep questioning. This constant questioning of values makes me feel like I'm floating, like I don't know anything. And I don't know whether it's bad or good to have to redefine everything; but I think it's good."⁵⁹

The ragged syncopated rhythm of "Cloudy" complements the subject of the poem, which is unified by a regular rhyme scheme. The constant, sustaining theme images and title repetition throughout the poem strengthen its unity and underscore the dianoia of this introspective composition.

With a tightly unified, gem-like quality "The 59th Street Bridge Song" imparts a single emotion, light-headed joy:

Slow down, you move too fast.
You got to make the morning last.
Just kicking down the cobble stones,
Looking for fun and Feelin' Groovy.

Each spirit-lifting image combines with the lilting rhythm and tune to create a totality. Upon experiencing it, the audience grasps a view of the complete poem as an entity, an apprehension of the total meaning. Accordingly, this poem is an example of what Virginia Wolfe called "significant form"; the poem itself takes on the character of a complete object, an almost living form. It skips up to the listener, flings out its irrepressibly gay message, then dances lightly away, leaving the full impact of its merriment. A warm glow of empathetic comprehension remains. As Emily Dickinson might have said, "I know it is poetry . . . I feel physically as if the top of my head were taken off."⁶⁰ You can feel it, that groovy experience:

Hello Lamppost,
What cha knowing?
I've come to watch your flowers growing.
Ain't cha got no rhymes for me?

The audience, along with the poet, must tarry long enough to converse with the lamppost, watch its flowers grow, and request a few rhymes to fill the day. The poem has begun not with a suggestion, but with the command, "Slow down," and the lightheartedness with which it surrounds the listener is a more effective argument for a reevaluation of attitude toward one's goals than any prose statement could possibly make. The casual personification of the lamppost contributes toward this powerful effect. J.G. Jennings suggests that personification is "one of the poetic agencies for adding background to the scene, deepening it by the introduction

of the sense of an all-pervading spirit."⁶¹ This surely occurs to the scene of "The 59th Street Bridge Song" as the poetic magic wand is waved, transforming the lamppost into an enchanted but somehow warmly living inhabitant of the setting. This poetic transformation is appropriate to the mood of the poem and seems a perfectly natural occurrence, growing out of and contributing to the poem's atmosphere of fantasy. It suggests childhood's joyous acceptance of the magical in life, the expectation of the unexpected, the secret knowledge that the world holds unexplored mysteries and that part of the beauty of living lies in lifting the top of the jack-in-the-box and sending out peals of laughter at the anticipated jolting surprise. The poem speaks of the times in life when, contrary to the view of Robert Frost's "Stopping by Woods on a Snowy Evening," one has no "promises to keep":

Got no deeds to do,
No promises to keep.
I'm dappled and drowsy and ready for sleep.
Let the morning time drop all its petals on me.
Life, I love you,
All is groovy.

Up from the toy box pops the clown's frivolous face, making it impossible to retain the cares and seriousness of life's problems. "Life, I love you," expresses unabashed emotionalism involving no intellectual contemplation. The phrase grabs the listener and whisks him along with a bouncing gait and lighthearted feeling.

Leigh attributes the poem's mood to the fact that it was written at 6:00 in the morning on the bridge itself which, incidentally, has an approach composed of cobblestones.⁶²

The images in the poem reenforce its theme. As in "The Sound of Silence," the lamppost and cobblestones are symbolic of the benign aspects of civilization and, as such, reinforce the joyful mood. Flowers, petals and rhymes are expressive of gaiety, a mood which is emphasized by the bouncing, syncopated rhythm, a mixture of iamb, anapest, trochee and monosyllable. A measure of smooth stability is maintained by the rhyme scheme: each verse begins with a perfectly rhymed couplet.

When Simon wrote this song-poem, he felt that "Feelin' Groovy" did not seem sophisticated enough for a title, hence the name, "The 59th Street Bridge Song."⁶³ However, the poet seems to have been overruled, for it is universally known by the fanciful phrase, "Feelin' Groovy," which much more aptly expresses its imaginative, romantic mood.

Another poem of the individual spirit, "Take Me to the Mardi Gras," urges one to throw down the serious concerns of life and join the care-less throng at the disheveled New Orleans festival. Not a care in the world is the scene; forget is the rule. The dancing, iambic rhythm accompanies its alluring invitation to a place:

Where the dancing is elite
And there's music in the street
Both night and day.

An alliterative line, "You can legalize your lows," probably an oblique reference to "downers," promises a joyful atmosphere:

You can mingle in the street;
You can jingle to the beat
Of Jelly Roll.

The poem's mood is amplified by the onomatopoetic quality of these lines. The reference to a localized version of blues, "Jelly Roll,"

contrasts with the Negro spiritual quality of the third verse, which declares, " . . . I will lay my burdens down," and refers to "that starry crown." The alliterations, "when I wear," and "won't be wanting," slow the rhythm of this verse, enhancing the traditional spiritual tone.

Although composed eleven years after "The 59th Street Bridge Song," this poem shares several aspects with the earlier piece. Both of these light-hearted poems commence in the indicative mood, and both are written predominantly in the second person point of view, although in the openings of both poems the pronoun "you" is understood rather than expressed.

These introspective poems are varied, ranging from the tragic to the romantic, but the viewpoint of each is contemplative and highly personal.

Individual Crisis

"Oh my life seems unreal, my crime an illusion,
A scene badly written in which I must play."

1. "Wednesday Morning, 3 A.M."
2. "Somewhere They Can't Find Me"*
3. "El Condor Passa"
4. "The Boxer"
5. "Paranoia Blues"
6. "Run That Body Down"
7. "Everything Put Together Falls Apart"
8. "Slip Slidin' Away"

"Wednesday Morning, 3 A.M." and "Somewhere They Can't Find Me," a poem pair written early in Simon's career, are representations of virtually identical mythoi. They are probably the first of Simon's dramatic poems, as the poetic voice assumes the role of an exterior persona, a young man who in a moment of weakness has broken the law. This figure is a hero type which has been traditional in English poetry since the

Middle Ages.⁶⁴ Due to the circumstance of the central character, these are poems of the Low Mimetic Mode. This tragic "hero" has been defeated by his personal weakness, for there are strong indications, especially in the first poem, that his hamartia is his minimal control over his actions. In a retrospective self-reproach he asks himself, "Oh, what have I done, / Why have I done it?" In contemplation of this apparently involuntary act he muses, in both poems:

My life seems unreal,
My crime an illusion,
A scene badly written
In which I must play.

The muted tension which threads throughout the poem is created not only by the darkly ominous setting from which retribution may emerge, but also by this youth's inner conflict, his fervent desire to remain with his sweetheart and his need to flee. Contrasting with the conflict, the mood of "Wednesday Morning, 3 A.M." is quietly tender, verging on pathos, as he describes his sleeping love:

She is soft, she is warm,
But my heart remains heavy,
And I watch as her breasts
Gently rise, gently fall.

Softly, the poem concludes with an oblique reference to the approaching separation. Maintaining the subdued tension of expectation, the thoughts of the guilt-laden fugitive reach toward the moment when he must take flight: he ponders, "The morning is just a few hours away."

Sharply contrasting with its mythos counterpart, "Somewhere They Can't Find Me" possesses the identical opening verse, yet its chorus and verbal content as well as musical accompaniment with its resulting rhythm

acceleration transform the mood from dream-like softness to stark realism. The pathos has disappeared. The central character's outlook is harsh; there is no expression of regret or remorse, only acceptance of reality. His words, those of the street, are expressive of his attitude. His companion, the "young love" of the first poem, is here addressed, "Oh, baby, you don't know what I've done." The first poem's subdued, "But I know with the first light of dawn / I'll be leaving. . ." has been transformed into, "But I've got to creep down the alley way, / Fly down the highway." The lyrical description of the sleeping young girl, "And her hair, in a fine mist / Floats on my pillow," gives way, in the second poem, to a slang-oriented direct address, "And though it puts me up tight to leave you. . . ."

Although lines and phrases throughout the poems are identical, the ethos of each is unique, almost to the extent of opposition. It is notable that through the use of diction and poetic devices the poet has created divergent characterizations and moods while maintaining similar mythoi.

"El Condor Pasa" is a subdued, almost resigned expression of man's need for individual identity and personal freedom. Each object included for comparison is symbolic of an aspect of life longed for by the poetic voice. "I'd rather be a sparrow than a snail," speaks of a universal preference to soar rather than to crawl. Metaphorically, this states a desire for freedom over bondage, as do lines throughout the poem. "I'd rather be a hammer than a nail" essentially makes an identical statement: the hammer is the object flying freely; the nail is immobile, held fast in a prison of wood. "Away, I'd rather sail away / Like a swan that's

here and gone." The internal slant rhyme unifies this wish for freedom, which is completed with the mournful couplet metaphorically emphasizing the bondage of reality: "A man gets tied up to the ground / He gives the world its saddest sound."

Throughout the poem, the plaintive longing for liberty is leavened with the harshness of actuality by the poetically unifying but emotionally sombering, "If I could / I surely would."

The final verse amplifies the total message of the poem by introducing a second concept. The living, growing aspect of nature is sought above the inorganic, stationary artifices of man: "I'd rather be a forest than a street," completing this assertion with, "I'd rather feel the earth beneath my feet."

The poem is a lament, for it promises no release for the individual. It extolls the goals of freedom and vibrant life, exuding merely a wistful possibility of their ultimate realization. The title may allude to the fact that the magnificently huge vulture, whose majestic wingspan can reach the width of nine feet, is now believed to be facing extinction, just as the freedom of man may be incrementally vanishing.

The fundamentally iambic pentameter musical accompaniment is designed from an eighteenth century Peruvian folk melody.⁶⁵ However, the lyrics are originally Simon's. They possess universality enhanced by simplicity of expression and radiance of theme.

"The Boxer" is a character sketch which begins in the first person point of view. The poet has assumed the persona of a "poor boy" who is dazzled by the misleading promises of entrepreneurs who present to him prospects of the life of a successful prizefighter.⁶⁶ However, this is

not the "Rocky" prototype, not the celebrated successful boxer: the Boxer admits, his "story's seldom told." This is the tale of a loser, and in this regard he has ample company, ranging from the classic tragic hero, Hamlet, to Yank of Tennessee Williams' play, The Hairy Ape. A synesthetic phrase, an acknowledgment which twice alludes to pecuniary considerations, describes his acquiescence, and therefore complicity in, his own downfall:

I have squandered my resistance
For a pocketful of mumbles,
Such are promises
All lies and jest.

The duplicity of human relations is realized by the one who has been "taken" by the promises. It has been said that the tale of Hamlet is a tragedy of "growing up and finding out the score." The Boxer experiences a parallel pain of maturation. He fulfills Frye's criteria of the tragic hero of the Ironie Mode, his comparative power of action falling below that of other human beings and beneath the level of successful confrontation with his environment. Within the hierarchy of heroic prowess the Boxer lacks the ability to avoid the subjection of frustration and bondage. Like Yank, he is seemingly impotent, incompetent to effectively overcome the realities which urbanized life thrusts upon him. Also like Yank, who accepts the challenge of modern society shouting, "I belong," he is striving to survive in an atmosphere foreign to him. He arrives in New York City still a naive boy:

In the quiet of the railway station
Running scared,
Laying low,
Seeking out the poorer quarters
Where the ragged people go,
Looking for the places
Only they would know.

The Boxer finds himself among wiley selfseekers, from the promoters, the "strangers," to the "whores on Seventh Avenue," who all discern his weaknesses and take advantage of him. Of his liaison with the latter element, the young boxer's confession elicits only sympathy:

I do declare,
There were times when I was so lonesome
I took some comfort there.

Both the Boxer and Yank are poor and uneducated, compensating for their inadequacies with their brawn. Essentially physical beings, living by their muscles, they discover that might is not sufficient to "make it" in the harsh, unfeeling city. The Boxer is lost within an environment to which his lack of sophistication has led him. His apparent guillibility is expressed in a clear statement of selective perception: "Still a man hears what he wants to hear / And disregards the rest."⁶⁷

"Bleeding," a boxing jargon term, is the metaphoric centerpiece of verse four. Entrapped by his circumstances, the Boxer longs to go home "Where the New York City winters / Aren't bleeding me." But he is powerless to leave, to rescue himself from a lifetime of indignities and pain.

Introducing the last verse, the words "In the clearing stands a boxer" spotlight this fighter as he would stand alone in the ring waiting for his opponent. The poem's camera lens has slowly moved away from the scene, providing a panorama. The Boxer is now described from the third person point of view:

And he carries the reminders
Of ev'ry glove that laid him down
And cut him till he cried out
In his anger and his shame,
"I am leaving, I am leaving."
But the fighter still remains.

The poem dies out with an image parallel to that which closes The Hairy Ape: Yank, teeth clenched, face contorted, angrily shaking the bars of his cage. As the poem ends, the Boxer is still captured within his self-constructed prison, the urban cage.

Tragedy is set apart by the inevitability of the consequences of the tragic hero's acts. Like Hamlet's, the Boxer's hamartia is his inability to act. Perhaps hybris, pride, is also involved, due to his original belief that he could conquer the obstacles and become an acclaimed prizefighter.

The poem is composed in predominantly trochaic tetrameter, with out-riding feet. Emphasis is provided by shortened lines. It retains a narrative quality enhanced by its largely blank verse form which is altered only by a single rhyme at the termination of each verse. "The Boxer," then, is essentially a story: a tale, like Hamlet, of "growing up and finding out the score." Included in this theme is a philosophy presented in Simon's "Patterns": the relative inevitability of human destiny. A verse later added to "The Boxer" concludes: "After changes upon changes / We are more or less the same."⁶⁸

Another portrayal of an individual engulfed by the predatory aspects of an impersonal metropolitan environment is "Paranoia Blues," a recitation of a malady which, the speaker declares, is a result of "knocking around New York City." The city is a place where no one can be trusted, "Where they roll you for a nickel, and they stick you for the extra dime," he insists in the colloquial speech of a city-wise kid. His distrust has reached the point that, throughout the blank verse poem he incessantly asks, "Whose side are you on?" Because it deals not only

with urban-caused paranoia but also probably with the aspect of drugs, as suggested by a reference to the "customs man," this piece is closely related to two songs included in the same album but written during the previous year, "Run That Body Down," which was occasioned by the poet's discontinuance of cigarette smoking and "Everything Put Together Falls Apart," a warning that the use of "uppers" and "downers" may hasten the disintegration process:

Taking downs to get off to sleep
And ups to start you on your way
After a while they'll change your style
I see it happening every day.

Reckless living will eventually take its physical toll. As Edna St. Vincent Millay realizes in "The Second Fig," "My candle burns at both ends / It will not last the night." With a rhetorical question, the voice in "Run That Body Down" points out, "Who you foolin'?"

The fact that one has limited control over many aspects of life, including one's own lifestyle, is a theme which appears throughout Simon's work. In an interview, Simon explains:

I write about the things I know and observe. I can look into people and see scars in them. These are the people I grew up with. For the most part, older people. These people are sensitive, and there's a desperate quality to them - everything is beating them down, and they become more aware of it as they become older . . . They're educated, but they're losing, very gradually. Not realizing, except for just an occasional glimpse. They're successful, but not happy, and I feel that pain. They've got me hooked because they are people in pain. I'm drawn to these people and driven to write about them . . . What's intriguing is that they are just not quite in control of their destiny.⁶⁹

This view is a basis for the paradox which is the pivotal point of "Slip Slidin' Away," which harbors the discouraging refrain, "You know the nearer your destination the more you're slip slidin' away." Although the title phrase avoids explicitness, allowing for independent interpretation, the verses serve as indicators of meaning. The husband uncertain of his wife's devotion, the woman dissatisfied with her life, the father laden with feelings that he has in some way failed his son—all are human beings fraught with misgivings that while they are traveling along the road of life, they are actually losing ground, "not really making it," as expressed in Simon's "Fakin' It."

Doubts concerning adequacy and lifetime achievement are universal phenomena, especially prevalent within the contemporaries encompassed by the poem, the generation of "Mrs. Robinson," which has achieved sundry accomplishments often at a high cost to personal fulfillment. As these individuals approach the phase of existence in which a culmination becomes evident, they are charged with the question of whether they are nearing their desired goals or, as the poem suggests, whether the possibility of reaching these goals is receding.

In "Slip Slidin' Away" and the other poems of individual crisis a tone ranging from melancholy to despair signals that the human beings characterized are either losing or have already become defeated.

Loneliness / Suicide

"I have no need of friendship: friendship causes pain.
Its laughter and its loving I disdain."

1. "Richard Cory"
2. "A Most Peculiar Man"
3. "I Am A Rock"*
4. "Save the Life of My Child"
5. "Mother and Child Reunion"
6. "Homeward Bound"
7. "The Only Living Boy in New York"
8. "Why Don't You Write Me?"
9. "So Long, Frank Lloyd Wright"

"Richard Cory" was published "with apologies to E.A. Robinson," a reference to Robinson's poem of the same title. The two poems share a common dianoia, the unfathomable suicide of an apparently immensely fortunate and gifted gentleman. Beyond this, the similarity ceases. Robinson's four verse poem, composed in strict iambic pentameter, bears a regular, modified Shakespearian rhyme scheme which includes one siant rhyme. Simon's "Richard Cory," maintaining a rough, predominantly iambic heptameter rhythm, consists of three verses of paired couplets with a thrice-repeated mono-rhymed chorus. The slack syllables and sprung rhythm amplify the colloquial, first person singular speech pattern of the persona, who, in both poems, is represented as a common laborer. The stark tone of Simon's poem captures the straightforward character of the plain-spoken worker. Simon's poem places the speaker in an economic relationship with the object of his admiration and envy. The chorus declares:

But I work at his factory
And I curse the life I'm living
And I curse my poverty
And I wish that I could be
. . .
Richard Cory.

Robinson's version expresses this circumstance in this manner:

In fine, we thought that he was everything
To make us wish that we were in his place.
.
.
.
So on we worked, and waited for the light,
And went without the meat, and cursed the bread.

Although the final lines of each poem are virtually identical, Simon's poem includes a suggestion of mystification at the previous lack of understanding of the wealthy young man:

So my mind was filled with wonder when the
evening headlines read: -
"Richard Cory went home last night and
put a bullet through his head."

The basic theme, beyond the description of deep personal loneliness and the resulting suicide, is that the depth of an individual's emotional climate and private difficulties may be undiscernable to another. For, essentially, the condition of loneliness is a result of the absence of communication, an aspect which is predominant in Simon's poems of loneliness and suicide.

Another expression of this theme is "A Most Peculiar Man," a blank verse sketch which, by its subtle, broad brush strokes paints a sufficient ethotic portrait to suggest the reasons for the piteous outcome. An example of pathos, this poem is of the Low Mimetic Mode. The central character was too weak to confront his environment: "He lived all alone within a house, / Within a room, within himself." Little is revealed about him other than his drab surroundings and reticence to consort with others due to an overwhelming shyness. Victimized by an impersonal society, he is merely a statistic, as is W.H. Auden's "The Unknown Citizen," a prototype of urban man, occupying a niche like a volume on a shelf.

Emerging from an individual living in similar circumstances, the voice in "I Am A Rock" defiantly declares that his solitary existence is intentional. Not a trace of pathos lingers. This is the expression of a stronger, more cynical recluse, one who is intentionally estranged from the world. Fiercely contradicting John Donne's insistence in "The Tolling Bell" that "no man is an island," this persona proclaims his isolation in the combined metaphor, "I am a rock; / I am an island." Seeking protection from emotional injury, he has built a psychologically protective barrier to preserve himself from further suffering. The emotion of bitterness permeates the poem, intensified by each ensuing verse. The alliterations "deep and dark December" and "freshly fallen silent shroud of snow" not only amplify the frigidly barren imagery but also serve as reinforcements to the expletory tone. A metaphor repeats the desire for solitude while simultaneously presenting an insight into the personality of the persona:

I have my books
And my poetry to protect me;
I am shielded in my armor.

In a return-to-the-womb metaphor, recalling the security of life before birth, the poem onomatopetically suggests the isolated security of the tomb after death. The longed-for absence of pain, the death wish, implies the suicide theme. Supplementing the death imagery are suggestions of sleep, the archetypal equivalent of death. Stating, "I won't disturb the slumber of feelings that have died," the speaker personifies love, whom he has banished to the dungeon of his interior self, refusing to expose his private feelings:

Don't talk of love,
But I've heard the word before;
It's sleeping in my memory.

The expression of longing for a withdrawal from the world, the death wish, places this poem in the category of tragic irony.⁷⁰

Unified not only by its universal theme and the perfectly rhymed couplet at the center of each verse, but also by repetition of the theme line at the conclusion of each verse, the poem lifts the words "pain" and "cried" from its interior, expanding the theme line into a broadly subtle conclusion which bears a vague suggestion of suicide: "And a rock feels no pain; / And an island never cries."

Vividly capturing the intensity of a piercing crisis, "Save the Life of My Child" opens with the raw exclamation, "Good God, Don't jump!" What follows is a starkly poetic description of the nightmarish suicide of a young man, goaded by the unfeeling strangers of a crowded city. Oblivious to the plea of the "desperate mother," the mob reacts impersonally, as if this were a cathartic experience no more associated with reality than a gruesome motion picture or a chilling tightrope performance:

When darkness fell, excitement kissed the crowd
And made them wild,
The atmosphere was freaky holiday.

In the powerful culmination of the final verse the poet captures the cold-heartedness of the crowd, the suddenness of the moment of quietus, and the devastation of the mortal act for one personally involved, most certainly the mother. The implicit personification in the phrase "excitement kissed the crowd," the developing scenario and the immediacy of the words

"freaky holiday" build to a climax of indecision which is resolved by the lyrical, "He flew away." The closing line, "Oh, my Grace, I got no hiding place," is impacted with the grief of the mother who is left to mourn.

Apparently, this is a scene which has its roots in reality, for parallel occurrences have been reported. Essentially a poet of the urban experience, Simon explores the modern phenomenon of high density habitation and the resulting cultural and individual disintegration. The rhetorical question "What's becoming of the Children?" raises significant implications which are further explored in the poems concerning disaffectation with national inconsistencies and duplicity of modern mores.

"Mother and Child Reunion" seems to resume the narrative at the close of "Save the Life of My Child," for the reunion promised "on this strange and mournful day," although not explicitly portrayed, is to be accomplished through a suicide. The abstract quality of the lyrics, accompanied by their contradictory reggae rhythm, augments the fascination of the poem.⁷¹ Never is death mentioned, yet it lurks between the lines. For the reunion in the poem, which is "only a motion away," will not occur during life. The immediacy of the impending suicidal act is intensified by the change of one word in the refrain at the conclusion, which confirms that the reunion is "only a moment away."

Although the title from which the poem emerged was originally unrelated to death and suicide, the composition of the lyrics implies, and the poet has confirmed, that this is actually the theme.⁷²

"Homeward Bound," a song of loneliness, is one of the most overtly autobiographical poems written by Simon, a fact which he has acknowledged.⁷³ Comprised of three quatrains of paired couplets, each followed by the unifying chorus, the poem has a predominantly tetrameter rhythm with interspersed anapestic feet which contribute the "traveling" motion so appropriate to its theme. The continual repetition of the word "home" emphasizes the nostalgia of this wandering minstrel, who introspectively describes his songs as "emptiness in harmony."

This expression of loneliness is cast in an urban setting in the paradoxical "The Only Living Boy in New York" and the semi-comic "Why Don't You Write Me?" Both are declarations to an absent friend. Here, as in earlier poems, is a confirmation that the most painful form of isolation is that which occurs in a crowd. The absence of human contact resounds from the assertion, "I get all the news I need from the weather report." This theme is expanded into a more philosophical idea encompassing a conviction concerning life in the subtle refrain, "Half the time we're gone but we don't know where, / And we don't know where."

A second theme, honesty, which occurs throughout Simon's poetry arises briefly here with the injunction, "Hey, let your honesty shine . . . / Like it shines on me."

Synesthesia and farcial word play are the most notable aspects of "Why Don't You Write Me?" The speaker begs for correspondence, saying, "I'm hungry to hear you." The jungle he professes to be stranded in may be an asphalt jungle, for although he concedes, "Maybe I'm lost," he continues, "But I can't make the cost / Of the airfare."

A pun on the word "write" is suggested by the line which follows it, containing a reference to the word "wrong." This piece bounces along in monosyllables, creating a half-serious mood, reenforcing the semi-jocular lyrics.

Turning from modified humor to deeply felt pensiveness, the poet produced, in the same year, the beautifully sorrowful, "So Long, Frank Lloyd Wright." All discernable evidence suggests that it is an autobiographical premonition of the impending break-up of Simon and his childhood friend and musical partner, Art Garfunkel. Having been an architecture student, surely Garfunkel is the subject of the title. The differences between the two are suggested by the lines:

Architects may come and
Architects may go and
Never change your point of view.

An account of the session in which this song was recorded supports this interpretation and the poet's own serious attitude toward the theme.⁷⁴

The poetic voice sadly muses, "I can't believe your song is gone so soon, / I barely learned the tune." Twice it repeats the remembrance of "All of the nights we'd harmonize till dawn," a line which, uncannily, is lyrically paraphrased nine years later by his ex-partner: "I'm still friends with Paul, and I can imagine getting together with him one evening, starting to sing, and realizing that it sounded good when the sun came up the next morning—and we were still there singing."⁷⁵

Completing this scene, the recollection of happy evenings, a double entendre extends the refrain:

I never laughed so long.
So long.
So long.

Although the setting of the conviviality appears to be the Whiffinpoof atmosphere of traditional student harmonizers, the reference, "When I run dry / I stop awhile and thing of you," indicates a state of creative dryness rather than the absence of libation, for the remedy suggested recalls the artistic symbiotic relationship of the two musicians. With resonance and emotional integrity, the poet foreshadows the end of an intensely personal relationship.⁷⁶

Unrequited or Lost Love

"I bought a ticket with my tears:
That's all I'm gonna spend."

1. "Red Rubber Ball"
2. "April Come She Will"
3. "We've Got A Groovy Thing Goin'"
4. "You Don't Know Where Your Interest Lies"
5. "Overs"
6. "Fakin' It"
7. "Congratulations"
8. "Tenderness"
9. "I Do It For Your Love"
10. "You're Kind"

Unrequited or lost love is the theme of much of Simon's poetry. These poems range in viewpoint from detached acknowledgment of separation to the deep bitterness of estrangement. The earliest of these, "Red Rubber Ball," is comprised of three quatrains of paired couplets and an unrhymed refrain. Its imagery and interesting word content prelude Simon's later works. The opposition of the words "stolen—give" and "bought—spend" is a form of word play which occurs in subsequent poems. The theme is unfolded through the use of child's toy imagery, including "starfish in the sea," "ornament," "red rubber ball" and "roller coaster ride," indicating the previous lack of depth of the severed relationship.

A metaphor describes the ups and downs of the courtship:

The roller coaster ride we took is nearly at an end.
I bought my ticket with my tears,
That's all I'm gonna spend.

The metaphoric use of tears as a medium of exchange is effective and intriguing.

As the poem concludes, the speaker indicates a feeling of relief to climb out of this peace-racking roller coaster situation, asserting in a verbal simile that flickers with hope, "Now the morning sun is shining like a Red Rubber Ball."

Another expression of an irrecoverable love is the exquisite "April Come She Will," which Simon terms "A child's nursery rhyme."⁷⁷

The poet employs the pathetic fallacy to express the birth-death cycle of an amorous relationship. The love which bloomed in April has disappeared before September. The fascinating, perfectly crafted rhyme scheme consists of a true rhyme at the beginning and end of each first and third lines and rhyming second and fourth lines. The felicity of this unusual form is striking even in the second verse in which the love match suddenly terminates:

June, she'll change her tune,
In restless walks she'll prow! the night;
July, she will fly
And give no warning to her flight.

Elegiac phrases describe euphoniously the freshness of new love, "When streams are ripe and swelled with rain," and prophetically its August death: "The autumn winds blow chilly and cold."

A twelve line gem, "April Come She Will" is gracefully flowing, yet possesses the dark edge of irony that the fragility of a perfect young love dooms it to extinction so quickly.

Less lyrical, but possessing greater direct impact due to its colloquial diction and compelling syncopated rhythm is "We've Got A Groovy Thing Goin'" which opens with the startling, "Bad news, bad news! / I heard you're packing to leave!" Exclamation points are almost non-existent in Simon's poetry. However, these opening indicators of an animated mood foreshadow the urgency of the chorus in which the speaker, using a verbal metaphor, demands, "You must be out of your mind. / Do you know what you're kicking away?" This sense of stress is reenforced in the last verse, which pleads, "I can't make it without you. . . ."

Composed with rhyming second and fourth lines, this piece is not taken seriously by Simon, who describes it as, "Just for fun."⁷⁸ Although it does not provoke the depth of feeling generated by many of the other poems, this poem radiates intensity created by its straightforward insistency.

An early preamble to the poems of tension within a couple's relationship, "You Don't Know Where Your Interest Lies," exposes both parties as perpetuators of the stress. The speaker relates accusingly, "Still you try to manipulate me," but later admits, "You're just a game I like to play." Accordingly, throughout the poem, the speaker maintains that only he understands the realities of the situation.

Written during the following years, "Overs" and "Fakin' It" present more poetically the neutral and opposite positions of the power pendulum swing. The speaker in "Overs" comprehends that the lovers' relationship

is disintegrating. Recalling the child's play metaphors of the earlier poem, here the metaphor declares, "The game is over." A double entendre expresses the bland neutrality to which the association has fallen:

No good times, no bad times
There's no times at all
Just "The New York Times"
Sitting on the window sill
Near the flowers.

Although both of the participants appear to share equal interest, however apathetic, in this relationship, a verb-noun transformation underlines the changed attitudes of these marriage partners:

But there's no laughs left
'Cause we laughed them all.
And we laughed them all
In a very short time.

Picking up the word, time, from the preceding verse, a striking personification emphasizes the feeling of inertia generated by this seemingly interminable situation:

Time is tapping on my forehead
Hanging from my mirror
Rattling the teacups.

Regardless of the deficiencies of the union, the speaker is unable to initiate an end to the affair. Reversing his primary statement, introducing a different meaning for the title word, and using a unique application of the verb phrase "try on" he concludes:

But each time I try on the thought of leaving you
I stop!
I stop and think it over.

The speaker of "Fakin' It" has clearly lost control of his position within the relationship. "The girl does what she wants to do," he admits:

I'm such a dubious soul
And a walk in the garden
Wears me down.
Tangled in the fallen vines
Picking up the punch lines.

The protagonist follows this expression of impotency by a self-comparison with a tailor, a metaphor for the ordinary human being and an oblique reference to the poet's Jewish background.⁷⁹ His frank admission of his masquerade is the confession of an alazon, an imposter pretending to be something more than he is. However, as his final self-deprecating remarks indicate, he remains an eiron:

I still haven't shaken it, shaken it.
I know I'm Fakin' It.
I'm not really makin' it.

Although its bouncing, uneven rhythm and colloquial expressions countermand its theme of semi-desperate insecurity, this song has received laudatory reviews citing its subtlety, poignancy, and strength.⁸⁰

The poems of incompatibility of the early seventies reflect the growing stress and finally the dissolution of Simon's marriage. Emerging directly from experience, they radiate immediacy and underlying tension. "Congratulations," which bears a sarcastic title, obliquely mentions divorce and reverses the characterizations of love which appeared in "Red Rubber Ball" and "Overs," declaring, "Love is not a game / Love is not a toy." This reevaluation is expanded in the bitter contradiction, "Love's no romance," followed by another condemnation of love through word play on the opposition of the words "in" and "out." The last

sentence puts all subtlety aside and straightforwardly asks a question which is edged in subdued anger, "Can a man and a woman live together in peace?"

Expanding the same theme, "Tenderness" points out in logaoedic rhythm:

Right and wrong
Right and wrong
Never helped us get along.

This poem's unity is enhanced by the duplication of one line which is paired with a rhyming line and offset by parallel rhyming lines. All four verses conform to this pattern.

"Tenderness" encompasses a subsidiary subject, honesty, which is a vital concern of the poet and a recurrent theme in Simon's works.⁸¹ The poetic voice insists:

No you don't have to lie to me
Just give me some tenderness
Beneath your honesty.

"I Do It For Your Love" reflects the clash of temperaments as opposite personalities become harnessed in tandem.⁸² In one deft stroke the pain of incompatibility is compressed into a compact capsule, magnifying the emotional impact:

The sting of reason,
The splash of tears;
The Northern and the Southern
Hemispheres.
Love emerges
And it disappears.
I do it for your love.

As this verse indicates, each verse except the chorus is comprised of a rhymed triplet followed by the refrain, which suggests the compromise necessary to hold together such a diverse pair.⁸³ Yet a subtle comment on the rain's effect upon an oriental carpet raises the apparition of an unequitable relationship, observing that "the orange bled the blue." Even the colors describing the wedding day prove inauspicious for a satisfactory resolution; the poem which concludes so vitriolically with the onomatopoetic words "sting" and "splash" had forebodingly begun:

We were married on a rainy day.
The sky was yellow
And the grass was gray.

The light, initially amiable "You're Kind" suggests appreciation for a "rescue," stating obliquely, "You put me on your pillow / When I was on the wall." Continuing blithely, with compliments and expressions of gratitude, including the happy statement, "You're gonna love me now indefinitely," the poetic voice jolts this mood to a halt, slamming up this termination like a brick wall:

So goodbye, goodbye,
I'm gonna leave you now
And here's the reason why:
I like to sleep with the window open
And you keep the window closed.
So goodbye,
Goodbye,
Goodbye.

Pulling down a directly autobiographical experience, the poet exposes the wry truth that it is often the inconsequential aspects which ultimately affect the larger realities of life.⁸⁴ As Paul Nelson expressed it, "In

the very subtle 'You're Kind', the singer is absolutely eloquent about the reasons why there finally aren't any reasons when two people decide to call it quits."⁸⁵

Desire / Eros

"My father was a fisherman,
My mama was a fisherman's friend,
And I was born in the boredom and the chowder."

1. "Cecilia"
2. "Baby Driver"
3. "Duncan"*
4. "Me and Julio"
5. "It Was A Sunny Day"
6. "Kodachrome"
7. "50 Ways to Leave Your Lover"

Like other poets, both modern and classic, Simon does not ignore or attempt to mitigate the realities which are counter to contemporarily accepted values. A contributing factor in literature's status as a liberal art is that it is more flexible than conventionally advocated mores, according to Frye, who points out that poetry constantly seeks the paths of desire rather than the moral.⁸⁶ One has merely to note the sensual symbolism in John Donne's "A Valediction Forbidding Mourning" and "The Flea" or the graphically grotesque imagery in Andrew Marvell's carpe diem poem, "To His Coy Mistress" to realize that libertine poetry resides among the most traditionally accepted. English speaking poets as early as Geoffrey Chaucer and American poets, most notably beginning with Walt Whitman, provide further evidence of this observation.

Although Simon's poems do not include the use of a carpe diem argument, the group of poems concerning eros and desire exposes the "seize

the day" philosophy as exemplified in the hedonistic attitudes and actions of the protagonists. Frye states that when poetry expresses opposition to that which is contemporarily acceptable, it usually takes the form of satire.⁸⁷

The theme of "Cecelia" parallels that of John Donne's "Song," which, after a perverted sexual reference, concludes:

Though she were true when you met her,
And last till you write your letter,
Yet she
Will be
False, ere I come, to two or three.

The ethos of "Cecilia" recalls a ribald joke concerning a famous actress, well known for changing lovers regularly. The satiric quality results from the eironic nature of the speaker, a groveling, Thurberesque character who subjugates himself to the female who jilts him, while simultaneously worshipping her. Upon her return, he shouts, with the paradoxical innocence of one completely devoid of bitterness, "Jubilation, she loves me again." Here, hyperbole emphasizes his ridiculous behavior.

In keeping with his status as an eiron, the speaker, throughout the poem, remains in a physically low position. He is either down on his knees begging or falling on the floor in relief. The comic quality of this satire is unmistakable. Yet, perhaps due to a lack of comprehension of the innuendoes implicit in the English language, officers of the Democratic Republic of Vietnam reportedly played "Cecelia" over loudspeakers in a prison of war camp near Hanoi, believing that by exposure to reminders of the "decadent American values" the imprisoned American servicemen would be shaken from their patriotic faith by the apparent

desecration to which their country had fallen during their absence. In all likelihood, this humorously facetious composition prompted an opposite effect.

The male assumes the role of the sexual predator in "Baby Driver," a satire on the budding physical desires of a highly mobile, unsupervised child in an industrialized milieu. Couched in mechanized terms, the sensual references are shallow and explicit. The rhyme scheme is similarly casual and irregular, complimenting the theme.

"Duncan," published two years after "Baby Driver," contains an identical word pattern as that which opens every verse of the earlier poem. That it must have evolved from the previous work is also suggested by its similar theme. The personae share a common direction although their backgrounds differ. With analogic subtlety which is clearly decipherable, the title character describes his origins:

My father was a fisherman,
My mamma was a fisherman's friend,
And I was born in the boredom
And the chowder.

This poem opens with a lewd reference, an occurrence so rare in Simon's poetry that it prompted Leigh to remark, "Simon seems to be straying from his 'Good Housekeeping Seal of Approval.'"⁸⁸ However, the provocative scene is appropriate to the theme and serves as an indication of the ethotic content of the entire poem. Noting that what is commonly considered immoral or blasphemous is essential in literature, Frye suggests that often it must be presented through displacement techniques, one of which, demonic modulation, consists of a reversal of normally accepted moral architypal positions.⁸⁹ "Duncan" contains a clear example

of this convention, for the personage who lures the central character into a compromising situation and later seduces him is the seemingly innocent girl whom he encounters while she is "preaching to a crowd, / Singing sacred songs and reading from the Bible."

Markedly informal, the poem has a helter-skelter rhyme scheme, consisting predominantly of intermittent couplets. Its irregular rhythm is characterized by tempo deceleration at the close of each verse achieved by repetition of the last half of each final line. A strikingly adept synesthetic phrase expresses compactly the nervousness of this tentatively adventurous young man:

Holes in my confidence,
Holes in the knees of my jeans,
I was left without a penny in my pocket.

A double entendre occurs at the poem's conclusion, which leaves the central figure strumming his guitar, "just thanking the Lord for my fingers." The phrase is a unifying factor; its reference to "the Lord" harkens back to the earlier description of the girl evangelist, an image which subsequently carries suggestive connotations. But the inclusion of the guitar reference also reflects autobiographical ramifications, coming from a musician-poet who for medical reasons has been forced to limit his guitar playing and who once said, "I'd certainly rather perform a song than read a poem: I like to feel it all on my fingers."⁹⁰

That "Me and Julio Down By The Schoolyard" is characterized by subtlety is assured; Simon has stated that he has never decided what is actually happening in this poem.⁹¹ On the exterior it is a lightly

humorous satire on nuevo-American cultural mores. The ethnic-oriented aspects of the lyrics, both the colloquialisms and the mannerisms, are undeniable. Beyond this, it is a satirical comment on the political radical left of the sixties, a subject which Simon, historically, has viewed seriously and has solemnized in another poem, "Peace Like A River," written during the same time span.⁹² Essentially, this is a sprightly sketch of a societal facet presented as comedy but underpinned by innuendoes indicating a graver reality.

The trivial "Was a Sunny Day" is predominantly a setting vignette with minimal dianoetic content. Even the dominant subtlety is fairly obvious. It remarks that "She was a high school queen / With nothing really left to lose."

Carrying similar amoral connotations, a reference to high school opens "Kodachrome." This subtle, satiric poem explores the merits of distortion of reality, as the speaker praises a product which "Makes you think all the world's a sunny day." Virtually the sole obscenity to be found in Simon's work appears here. The word, *crap*, is jarring to the ear accustomed to more elevated language. It should be noted, however, that Samuel Johnson felt that the word, "knife," in Shakespeare's Macbeth was inappropriate for inclusion in dramatic poetry because this was "the name of an instrument used by butchers and cooks in the meanest employments."⁹³

The indelicate word is effectively used in this instance, emphasizing the speaker's contempt for the content of his formal education, the shortcomings of which become obvious in his diction as he continues, " . . . my lack of education / Hasn't hurt me none." A double entendre, "I can read

the writing on the wall," not only logically continues his assertion of independently acquired language skills, as a glancing reference to graffiti, but also carries the deeper implications concerning his street sense and practical insight suggested by the historical origins of the phrase. The associations surrounding a similar reference in "The Sound of Silence" arise.

The unabashed, colloquial language serves as a characterizing device, perhaps providing a smoke screen through which the poet may project a personal viewpoint, signaled by the metaphoric declaration, "Everything looks worse in black and white." The refrain, "So momma, don't take my Kodachrome away," can be seen as a metaphoric request for a perpetuation of sensual experience. An interpretation which arises from the substantive whole is that the poem is an affirmation of the physical, emotional and imaginative aspects of life over the intellectual.

Continuing these poems of eros is "50 Ways to Leave Your Lover," a casual, comic presentation of a contemporarily prevalent dilemma. The temptress demurely states, ". . . it's really not my habit / To intrude; / Furthermore, I hope my meaning / Won't be lost or misconstrued," yet her ulterior motives surface later in the poem. Introducing the comic element, the chorus interrupts with a slapstick rhyme scheme and syncopated rhythm, assuring the levity of the presentation. This is a poetic aspect endorsed by Richard Wilbur, who has stated, "You have to go at poetry not in a dogged, therapeutic manner, but with a sense of play. . . . I don't trust poetry unless it has a little humor in it."⁹⁴

This, however, is not a humorous poem. The underlying commentary upon the ephemeral nature of superficial erotic relationships is not lost

but is perhaps more bearable in this upbeat form. Beneath the jocular facade, this is a complex poem 'whose verses probe deeply into a unique situation of adultery: seduction disguised as therapy."⁹⁵

An extrinsic literary critic would, in all likelihood, disapprove of these poems of eroticism due to their lack of moral elevation. Their blatantly amoral content would be regarded, from the extrinsic viewpoint, as injurious to society. However, the underlying commentary concerning human nature and its ironic presentation places these poems among an abundance of counterparts in both modern and traditional poetry.

Materialism / Misplaced Values

"Yesterday it was my birthday;
I hung one more year on the line.
I should be depressed; my life's a mess,
But I'm having a good time."

1. "The Big Bright Green Pleasure Machine"
2. "Mrs. Robinson"
3. "Punky's Dilemma"
4. "At the Zoo"
5. "Keep the Customer Satisfied"
6. "Have a Good Time"*
7. "Stranded In a Limousine"

Irony is a dominant element of Simon's poems of materialism and misplaced values. Frye maintains that conflict in irony, in order to be satisfactory, must be viewed as significant of an aspect of the totality of human experience.⁹⁶ The conflict present in these poems is one of value systems; the ironic format provides a poetically indirect conduit through which the poet's philosophies flow. In conformation with Frye's assertion, each poem is an observation of a facet of universal circumstance and may be seen as expressive of this larger dimension.

"The Big Bright Green Pleasure Machine," an attack on extreme materialism, satirizes hard sell advertisement techniques. Here the promoter promises every result a customer might possibly be seeking in a product. The primary goal is the sale. No consideration of honesty is evident, only urgency, emphasized by the parody of a familiar line, "You better hurry up and order one. / Our limited supply is very nearly gone."

The identity of the "pleasure machine" remains undisclosed. Its color connotes either the basic element of materialism, money, or the inducer of the kinds of pleasure mentioned in the poem, marijuana. But the word "machine" precludes a label, restricting it to a generalization, a metaphor for all such panaceas. The promoter remains the object of this satire, while the target of his sales pitch, industrialized, acquisitive man, becomes the object of a satire on his quest for instant gratification through material means.

The attempted persuasion of the promoter provides the vehicle for a parody of Madison-Fifth Avenue advertising clichés, couched in colloquial sixties slang:

Do people have a tendency to dump on you?
Does your group have more cavities than theirs?
Do all the hippies seem to get the jump on you?
Do you sleep alone when others sleep in pairs?

From these and sundry ailments the ad-man interrogator promises prompt relief "At a reasonable price." His underlying argument is that any need can be filled by monetary consideration. That this view is denegated by the poem is clear and is compatible with Simon's anti-materialistic convictions.⁹⁷

Disparaging the emptiness of middle class values, "Mrs. Robinson" is replete with sharply condescending innuendoes suggesting mental illness, religious hypocrisy and political shallowness, interspersed with sarcastic monosyllabic expressions:

God bless you, please, Mrs. Robinson,
Heaven holds a place for those who pray,
(Hey, hey, hey, hey, hey, hey.)

The title personage is never characterized directly, only by an insinuation, which in turn reflects the opposing values of the narrator. The song, which was a theme of Jack Nichols' film, "The Graduate," along with "The Big Bright Green Pleasure Machine," "Scarborough Fair/Canticle" and "The Sound of Silence," became the number one song in the United States, winning a Grammy Award as the song of the year. Compacted into one line, vocalizing the central concern of "The Graduate," viewed through its ironic presentation, is an expression of the middle-aged middle class of this country whose generation and its accompanying cultural heroes have passed. The narrator parodies: "Where have you gone, Joe DiMaggio?" This solo line echoes Francois Villon's plaint, "Where are they, the snows of yore?"⁹⁸ The narrator views Mrs. Robinson's counterparts as passe and unconversant with worthy and enduring values.

A collage of the pop culture of the seventies is "Punky's Dilemma," a plucky little piece, originally written for "The Graduate," which carries beneath its surface a number of sly innuendoes concerning aspects of that culture. A similarly satiric portrayal is "At The Zoo," which attributes human characteristics to the animals inhabiting the zoo, where, the poem mysteriously states, "It's all happening." In whimsical words the poem

describes the way to get there:

It's a light and tumble journey,
From the East Side to the park.
Just a fine and fancy ramble
To the zoo.

Inexplicably, "the animals will love it" if you take a crosstown bus instead of walking. What you will find, should you choose to come, is a menagerie of human-like creatures, including the "zookeeper." The implications concerning Homo sapiens hardly require clarification; he is merely another vertebrate, retaining many of the characteristics of others in this class. The poem exaggerates this comparison, facetiously prattling,"

The monkeys stand for honesty,
Giraffes are insincere,
And the elephants are kindly, but
They're dumb.
Orangutans are skeptical
Of changes in their cages,
And the zookeeper is very fond of rum.

Conflicting values, peripherally related to materialism, comprise the theme of "Keep The Customer Satisfied." Opening like a sequel to "Homeward Bound," its divergent ethos is soon signaled by an enigmatic chorus which raises perplexing questions concerning the speaker:

Ev'rywhere I go,
I get slandered,
Libeled,
I hear words I never heard
In the Bible.

One wonders what undefined actions are creating the abuse and resulting tension. Two metaphorical phrases provide the first clues. The harassed young man declares, " . . . I'm one step ahead of the shoe

shine / Two steps away from the county line." That he is dealing in an insecure legal position and is unwelcomed by the establishment is affirmed in the second verse as the Deputy Sheriff warns, "You better get your bags and flee."

Presenting his story as an innocent, the central character implies that he is the object of undeserved persecution. But the predominant gist of the lyrics supports an interpretation of the speaker as a law-breaker, probably a purveyor of drugs, a product the use of which the poet renounced about the time this piece was written.⁹⁹ If the speaker were indeed a drug peddler, then this is an example of demonic modulation; from the drug salesman's point of view, he is the "innocent" object of malicious intolerance on the part of the community. His own values clash with those of society, the pot pusher is ironically portrayed as the victim in this construct of inverted morality.

Conflicting values also form the basis of "Have A Good Time," a poem which Simon has called ironic.¹⁰⁰ The laid-back speaker recognizes the disparity between his values and those of society, but defends his viewpoint in what might be considered a personal carpe diem argument; no other individual is the target of persuasion. An originally worded expression reveals the speaker as one who is mindful of the passage of time. He says, "Yesterday it was my birthday; / I hung one more year on the line."

Recalling the setting of "Keep The Customer Satisfied," this hedonist notes: "Paranoia strikes deep in the heartland / But I think it's all overdone," an expression which underscores the values conflict. The poem's point of view maintains its position as advocating neither of the

extremes indicated. That the speaker's values are not those advocated by the poem is ironically implied by the blatant tone of his argument. However, a serious poetic statement, which might be considered the *dianoia*, is sandwiched within the last verse:

Maybe I'm blind
To the fate of mankind,
But what can be done?

This rhetorical question plagues the poet persistently, arising most prevalently in his poems of nationalism and disillusionment.

Sheer mystery, aura of play and comic turbulence resembling the spasmodic jerking of early motion pictures overshadow the satiric commentary on human behavior implicit in "Stranded In A Limousine." Through an omniscient point of view, the poetic voice detachedly sets the stage for the poem's future action: "He was a mean individual; / He had a heart like a bone." The predominantly trochaic-iambic rhythm reinforces the helter-skelter ethos which vibrantly explodes at the instant the "mean individual" becomes stranded in an unfriendly neighborhood:

Hey, hey, hey, hey, all the children on the street.
They come a-runnin' out their front doors,
 runnin' out their back doors, fly'n on their feet.

And suddenly everything breaks loose:

Then ev'rybody came runnin', ev'rybody said: "Lord - Lord!"
Ev'rybody was gunnin', they're gonna divvy up the reward.

The nebulous central figure is characterized largely by innuendo, including the reference to a reward and a warning that he is "better off left alone." A verbal simile, reflecting not only his actions but probably also his notorious reputation, comments, ". . . he left that neighborhood just like a rattlesnake sheds its skin." This description of a

surreptitious malfeasance is strengthened by the declaration that he "had vanished in the black of night."

Throughout this boisterous farce, the poetic voice remains bemusedly detached, refraining from interjecting philosophical commentary concerning either the "mean individual," the scoundrel of this satiric comedy, or the neighborhood vigilantes who are so impetuously anxious to "divvy up the reward." The omniscient observer who describes this mad-scramble scene is as unjudging in this slapstick characterization of apelike human nature as the poetic voice which conversely ascribed human characteristics to animals, musing, "It's all happening at the Zoo."

Nationalism / Alienation

"We come on the ship they call the Mayflower.
We come on the ship that sailed the moon.
We come in the age's most uncertain hours.
And sing an American Tune."

1. "A Simple Desultory Philippic (Or How I Was Robert McNamara'd Into Submission)"
2. "7 o'Clock News / Silent Night"
3. "America"
4. "American Tune"*
5. "Armistice Day"
6. "Papa Hobo"
7. "Learn How To Fall"
8. "My Little Town"

The poet exercises centripetal gaze in his poems of nationalism and disillusionment, which are of the High Mimetic Mode. The poetic voice is elevated above the norm in both philosophical insight and power of expression but is subject to the environment, predominantly its human element.

"A Simple Desultory Philippic (Or How I Was Robert McNamara'd Into Submission)" is ironic, as the contradiction within its title implies.

As signaled by its label, the poem is characterized by invective presented in a disconnected montage of references which are abruptly shown like rhythmically flashing projections of a stroboscope. This form of presentation is appropriate to its subject, the multiplicity of political, philosophical, cultural and personal pressures bombarding, from every direction, an individual of this mass media oriented society. The suggestive personalities reviewed range from the ultra-conservative militarist, Robert McNamara, to the pop culture liberals, the Rolling Stones and Andy Warhol, from America's hawk-like ambassador to South Vietnam, Maxwell Taylor, to the profane comedian, Lenny Bruce. The illusion of actively persuasive pressure is enhanced by the unusual transformation of proper nouns into verb forms:

I been Norman Mailered, Maxwell Taylored.
I been John O'Hara'd, McNamara'd.
I been Rolling Stoned and Beatled till I'm blind.
I been Ayn Randed, nearly branded
Communist, 'cause I'm left-handed.
That's the hand I use, well, never mind!

An obscure allusion to a musician-composer who is a contemporary of Simon, Bob Dylan, also serves as a vehicle for an indirect salute to the Welsh poet, Dylan Thomas. The sharp irony, concluded by a paradoxically ungrammatical remark, is clearly evident:

When you say Dylan, he thinks you're talking
about Dylan Thomas,
Whoever he was.
The man ain't got no culture.

This parody of Bob Dylan's work probably also includes a reference to another contemporary producer of pop music, the Rolling Stones, continuing, "But it's alright, ma, / Everybody must get stoned."

This satiric poem opens with references to national figures, then slowly reduces its frame of reference, finally focusing upon the poet's family and music industry associates, implying that influences upon the psyche emanate from every level. The final line brings to culmination the point around which the poem revolves, the plight of the object of pressure. In this case the individual becomes paranoiac, exclaiming, "I just discovered somebody's tapped my phone."

The two essentials of satire propounded by Frye, humor based upon a sense of the absurd, and an object of attack, are clearly present.¹⁰¹ Encompassed within this ironically comic poem are both cathartic elements of comedy, sympathy and ridicule. These elements are achieved through metaphorical references, incongruous juxtapositions and sarcasm implicit in colloquialisms.

The verbalization of "7 O'Clock News / Silent Night" appears in the harsh prose of the newscasting genre, yet the manner in which it is presented lends a quality beyond the mere statement of reality. The accumulation of selected facets of American life casts a portrait of a hypocritical culture which ostensibly espouses the nonviolent tenets of a faith which mouths "Silent Night, Holy Night." Intensity builds as the news overshadows the hymn. Subtly, but with undeniable force, the theme becomes evident. Its point having been made, the presentation abruptly ends: "That's the 7 o'clock edition of the news. Goodnight."

"America," a miniature twentieth century version of the archetypal journey or quest, represents the search for an ideal, the America once envisioned as the unchallenged abode of freedom and individualism, the stalwart home of democracy. This updated odyssey might have consisted

of a colorful conglomeration of observations, typifying a traveler's view of this motley modern nation, the ad-man's dream and the trash man's source, for these are the images which reside behind the proletarian Greyhound journey which begins:

"Let us be lovers,
We'll marry our fortunes together.
I've got some real estate
Here in my bag."

. . .
"It took me four days
To hitchhike from Saginaw.
I've come to look for America."

Central to the dianoia is the paradox of one's search for a place in which he is already located. It becomes obvious that the sought-after America is a metaphor for the idealized "land of the Pilgrim's pride." The unfulfilled seeker continues:

"Kathy, I'm lost," I said,
Though I knew she was sleeping.
"I'm empty and aching and
I don't know why."

A nemesis of a direct address, spoken to a sleeping soulmate, lifts the confession of bewilderment from the prosaic to the contemplative, revealing the impetus for the quest, which is intellectual and emotional rather than physical. This personal experience is expanded into an Everyman pursuit as the poetic voice projects these subjective thoughts upon the general populace:

Counting the cars
On the New Jersey Turnpike.
They've all come
To look for America . . .

The fact that this observation is not presented in quotation marks as an expression of the central character substantiates the contention

that it is a direct metaphorical statement by the poet. Behind the declaration is the resigned knowledge that, whether individual or communal, this is a pilgrimage which must forever remain uncompleted because it is a search for the ideal rather than the actual.

This viewpoint also pervades "American Tune," an earnest manifestation of disappointed patriotism. The affection of the speaker for his country is offered as a prelude to the unfolding of the dianoia, which is revealed through the words of one still searching for an illusive America:

Still, you don't expect to be
Bright and bon vivant
So far away from home, so far away from home.

Extending the description of national malaise begun in the earlier poem, the poetic voice approaches the shortcomings of the country at a personal level, expanding this with parallel wording, in the second verse to observations of close associates: "And I don't know a soul who's not been battered. / I don't have a friend who feels at ease." This grievance is concluded with the personification: "I don't know a dream that's not been shattered or driven to its knees." Poignantly expressed here, in distilled form, is the thwarted American dream.

Broadening its range again, the poem envelops the entire nation within its sphere, presenting an emblematic vision of the Statue of Liberty, a gift to the new nation by the people of an enfranchised early French Republic and a symbol of the free democracy envisioned by the hopeful American Revolutionists. In a dream, the Statue, drifting out to sea, symbolizes a corresponding loss by the nation of its original qualities and possibilities. The poem then refers to America's origins:

We come on the ship they call the Mayflower
We come on the ship that sailed the moon
We come in the age's most uncertain hour
and sing an American tune.

The incredible gamut of this youthful nation's accomplishments, from the arrival of the Pilgrims' three-masted sailing ship to the venture of the astronauts' orbiting spacecraft, is telescoped into three lines. The idealistic dreams and firm resolutions of the Founding Fathers melt into the frustration of the disillusioned New Generation, who call their time the "age of anxiety," or as phrased by the poem, "the nation's most uncertain hours."

An often emphasized, self-proclaimed characteristic of the New Generation is its propensity to "tell it like it is." Thus, a nationalistic poem representative of this era would not resemble the chauvinistic "America, the Beautiful" or "The Star-Spangled Banner," but would honestly muse a wistful puzzlement:

Still, when I think of the road we're traveling on
I wonder what went wrong.
I can't help it, I wonder what went wrong.

"American Tune" is unified by admissions of weariness in the first and last verses. These brief expressions reenforce the tone of sorrowful resignation embodied by the theme.

In "Armistice Day" an upbeat day is the scene of a downcast expression of underlying discouragement. The paradox of this national festival, the subterranean dissatisfaction on a day celebrating the nation's victory, is expressed in terms of the music accompanying the holiday. Although "the Philharmonic will play," the speaker continues, "But the songs that we sing will be sad." They will be "shufflin' brown tunes,"

he affirms in a synesthetic expression. This opening verse sets the mood for the obscure references which follow, each maintaining the same low key attitude of surrender, marked by patriotic frustration: "Oh, I'm weary from waiting in Washington, D.C. / I'm coming to see my congressman, but he's avoiding me."


The reason for his attempted confrontation with the congressman, the cause which the speaker apparently wishes to champion, is unnamed. It might be anti-war, as the setting suggests, or a subject such as a discrimination case or environmental concern. This is the paradoxical expression of powerlessness of an individual within his democratic country. The citizen's inability to communicate with the power structure is as obviously expressed here as it was in the non-violent demonstration implicit in "Peace Like A River."

One of this democracy's perplexing environmental problems provides the setting of "Papa Hobo."¹⁰² A metaphor by juxtaposition associates the vehicle-caused air pollution with an American city which not only bears heavy traffic but also is the source of the millions of cars and trucks which spread this plague throughout the nation. "It's carbon and monoxide / The ole Detroit perfume," accuses the song, that "hangs on the highways" and "lays you down by noon."

Continuing the casual self-portrait of a threadbare hitchhiker, the poem obliquely states that this mechanical city has a "lefthanded way / Of making a man sign up on that / Automotive dream. . . ." What that dream may be is unspecified. It may be connected with the automaking capacity of Detroit, or more probably, according to the contents of the poem, it is associated with the need to escape—ironically by car—the

oppressive, exhaust-plagued atmosphere of the city. This hobo, intent upon his exit, spends his time "planning my getaway." In an unusually worded phrase he requests transportation, "Could you slip me a ride?" and makes a vague reference to the weather, implying that a rain has moved in upon the already dreary setting.

"Learn How To Fall" is a continual verbal metaphor punctuated by relating veiled inferences. Ostensibly an expression of comfort in a time of failure, it soothes: "You got to learn how to fall / Before you learn to fly," then rephrases this reassurance: "You got to drift in the breeze / Before you set your sails."

Something of substance is occurring behind the lyrics. After an expression of the pursuit of "glory," the poetic voice accuses, "Nobody stop and scrutinize the plan." The ambiguous assertion recalls the reference to changing plans in "Peace Like A River." This poem, too, holds a subdued allusion to violence or war, darkly affirming, "The tank towns / They tell no lie." This statement is left without elaboration, promoting conjecture and allowing varied interpretations. The images which it conjures up float darkly back to the title, softened only by the comforting philosophical rationale of the poetic voice. The solemn theme is lightened by the informal, tripping rhythm; Simon's unique directions for audible presentation suggest, "Moderately, with a  feel."¹⁰³

Each five-line verse is unified by a concluding inversion of the two opening lines and the terminal rhyming of the three middle lines. Parallelism and repetition are also unifying factors in this subtle expression of subdued encouragement.

Localizing this disillusioned view of the nation, "My Little Town" presents a dianoia converse to that of Thornton Wilder's play, Our Town, which portrays life in a folksy, rural town with unrealistically simple dewy-eyed nostalgia. Simon's poem flashes with insights of the harsh realities of growing up in a small industrialized town.

The lyrics of "My Little Town" are prefaced, on the album cover, by an excerpt from an American Indian poem, "Two Legends," by Ted Hughes, which metaphorically employs the phrase, "black rainbow," noting that the entity so described, although surrounded by emptiness, is still flying. The theme of Simon's poem captures this philosophical premise that the urge to survive, moreover to soar, can exist even in the dimmest of environments. The stifling atmosphere of the "little town" is manifested in the hostility of the speaker, which is disclosed by the sharp edge of irony achieved through the sarcastic use of colloquial expressions:

In my little town
I grew up believing
God keeps His eye on us all
And He used to lean upon me
As I pledged allegiance to the wall.

The third line of this verse may allude to the ominous statement in George Orwell's novel, 1984, "Big Brother is watching you." Coercion is implicit in the words, "lean upon me." The phrase, "pledge allegiance to the wall," implies sullen compliance with a patriotic rule. A double entendre reflecting the preceding reference to God, but also intoning a measure of deprecative irreverence, concludes: "Lord I recall / My Little Town." The ironic commentary throughout the poem reenforces this latter interpretation.

Two compact phrases within the second verse expand the ethotic content in a schoolboy's words: " . . . Flying my bike past the gates / Of the factories," and a memory of his mother washing the family clothing: "Hanging our shirts / In the dirty breeze."

Lack of color is a dominant metaphor of the poem. Every color of the rainbow appears to be black. The colors are present; "It's just imagination they lack." The town is a monotone of resigned complacency. Juxtaposed to this lackluster portrait is the contrasting characterization of a young man, impatient to the point of inner explosion with desire to escape from the confines of a suffocating atmosphere. In sharply abrupt rhythm, a verbal simile and an alliterative metaphor conclude this description:

Twiching like a finger
On the trigger of a gun.
Leaving nothing but the dead and dying
Back in my little town.

Simon expressly notes that "My Little Town," which was written for his former partner, Garfunkel, whose repertoire had become overly romantic, is not representative of either of their early years.¹⁰⁴ However, it is evident that the other poems of nationalism and disillusionment are significantly autobiographical, revealing a regretful Spenglerian attitude wherein the poet sees his homeland as having passed through the zenith of its ascendancy and begun a downward path of its life cycle.¹⁰⁵

Religion

"O Lord, Why have you forsaken me?
I have tended my own garden
Much too long."

1. "Blessed"
2. "Kathy's Song"
3. "For Emily"
4. "A Poem on the Underground Wall"
5. "Some Folks Lives Roll Easy"
6. "Silent Eyes"

"The literary critic, like the historian, is compelled to treat every religion in the same way that religions treat each other, as though it were a human hypothesis, whatever else he may in other contexts believe it to be," states Frye.¹⁰⁶ Suggesting that literature as a whole treats each religious belief as a hypothesis, Frye assumes that "Between Religion's 'this is' and poetry's 'but suppose THIS is,' there must always be some kind of tension. . . ."¹⁰⁷ Paul Simon goes further than this: he offers multiple versions of "suppose THIS is." Maybe one should place his ultimate faith in one adored human being, as in "Kathy's Song," or perhaps in a newly found orthodox religion, which is hinted in the ecclesiastical imagery of "For Emily, Whenever I May Find Her." It might be that the religion of his ancestors is the answer, as suggested in a poignantly sophisticated way by "Silent Eyes" and in a lightly simplistic tone in "Some Folks Lives Roll Easy." Perhaps faith is ultimately unattainable, leaving a void in the life of the non-believer, as in "Poem on An Underground Wall," or it may be as presented in the harshly skeptical "Blessed," a sham, a hoax, a rip-off. These poems occupy the gamut of religious experience, ranging from pure faith, through agnosticism to atheism. Drew suggests that "The best religious poetry never preaches;

it communicates what it 'feels' like to have the poet's faith."¹⁰⁸ Paul Simon communicates the feeling of a variety of religious experiences.

An angry parody of Christ's "Sermon on the Mount," "Blessed" bitterly bares the hypocrisies which have been perpetrated in the name of Christianity. The subtlety is blatant; the double entendres almost explode from the enraged words which ironically paraphrase the venerated New Testament statement of the Christian ethic:

Blessed are the meek for they shall inherit.
Blessed is the lamb whose blood flows.
Blessed are the sat upon, Spat upon, Ratted on.
O Lord, Why have you forsaken me?

The poverty of this philosophy of defenselessness as a model for life in the "real world" is emphasized by the despairing plea, replicating Christ's cry from the cross to his Heavenly Father who has not delivered him from his sacrificial destiny. In a determined rejection of the weakness-oriented, "turn-the-other-cheek" aspect of the Christian philosophy, the poet maintains the crucifixion imagery: "My words trickle down from a wound / That I have no intention to heal."

Continuing the harshly strident heavy-beat rhythm, largely trochaic, the poem lambasts aspects of the modern church and those who frequent it. In a predominantly internal rhyme scheme, the sharp-sounding words re-enforce the incensed tone until the final line, echoing a Biblical phrase, quietly asserts personal independence from doctrinaire religion: "I have tended my own garden / Much too long."¹⁰⁹

Frye states, "The paradox poem belongs in the comedy of experience, near satire, because paradox in poetry is usually an ironic treatment of quixotic love or religion. . . ."¹¹⁰

Rain is the unifying factor and dominant image in "Kathy's Song." It is the focal point of the first, second and final verses and is equated with inner thoughts and feelings in an opening simile:

I hear the drizzle of the rain
Like a memory it falls
Soft and warm continuing
Tapping on my roof and walls.

At the poem's close, rain is personified; as the drops "weave their weary paths and die," they expire, their message perhaps having been transmitted. The roof and walls through which the rain beckons are not only those of the speaker's dwelling; they are the inner abode of his psyche, for two metaphors in the following verse allude to "the shelter of my mind" and "the window of my eyes." It becomes evident that the downpour which restricts him to the interior of a building, a "shelter" from the storm, becomes the tear-like reminder of his faraway love. His thoughts, which are with her in England, become personified: "They lie with you when you're asleep / And kiss you when you start your day."

Diverted from his poetry-writing by the rain, the speaker's mind is "distracted and diffused." He feels that his poetry is jarring and shallow in comparison to his loved one. His songs no longer ring true; they are unharmonious. Then, in minute increments, the poem is transformed into an anagogical lament. In a profound simile, the speaker compares himself to the directionless streaks of rain which gradually make their way down his windowpane, descending without meaning, finally disappearing altogether. Paraphrasing a quotation attributed to John Bradford, "there but for the grace of God go I," he asserts that only she is the force, the faith, which prevents him from the same fate as that of the rain: "I stand alone without beliefs / The only truth I know is you."¹¹

"Kathy's Song" employs a metrical pattern similar to Blake's "The Tiger," with four iambic metrical feet to each verse, although the accent schemes vary. The second and fourth lines of each of these four-line verses end with true rhymes. Of the six verses, each verse-rhyme is unique. The even rhyme and rhythm patterns of "Kathy's Song" are appropriate to its sincerely expressed theme of faith in a beloved individual.

"For Emily" and "Poem On An Underground Wall" are strikingly intense examples of anagogical poetry.¹¹² Although neither is overtly concerned with a religious experience, Paul Simon has said that they should be considered as a pair: the first expressing the hope of finding a belief, the second conveying the despair of an individual unable to achieve a faith.¹¹³

"For Emily" describes the dream of a young man as he tenderly imagines meeting his loved one. It ends with an expression of exhilaration that his dream was true and that she is, in fact, his. Although this is not the scenario of an orthodox religious narrative, a survey of the imagery within the poem confirms Simon's suggestion concerning its actual theme:

What a dream I had: Pressed in organdy;
Clothed in crinoline of smoky Burgundy;
Softer than the rain.

A dream-like tone of unreality is set by the first verse. The floating feeling of imaginary experience takes over the poem; subsequently, vaguely religious references assume greater proportion. The full, flowing garment of the women of past ages suggests the purity of saints or the soft femininity of the less strident American ladies of earlier

generations. Smoky burgundy assumes connotations of consecrated wine as a line in the following verse alludes to the church.

I wandered empty streets
Down past the shop displays.
I heard the cathedral bells
Tripping down the alleyways,
As I walked on.

The word "tripping" seems an unusual description for the sound of cathedral bells until the line, "And when you ran to me / Your cheeks flushed with the night" merges the religious allusion with the imagery of the girl.

In the unreality of this dream poem, although the speaker has been strolling along city streets lined with reminders of urban materialism, the scene is transformed with the advent of Emily. The poetic voice exults: "We walked on frosted fields of juniper and lamplight."

Again, this is not typical love story imagery. Juniper, which carries Biblical connotations, suggests holy day adornment.¹¹⁴

The final verse unifies the poem with the end of the dream, leaving the fervently desired belief, personified by Emily, "warm and near." The need has been fulfilled spiritually, for this poem speaks of a spiritual, rather than physical, love.

The tradition of presenting anagogical melos as representative of gallant passion has its roots in the early European ballads, transmitted throughout the culture by Christian musicians: ". . . some of these minstrels were wandering scholars who frequented both tavern, hall or church; they could sing popular song and church music - so that we find monks praising the Virgin in a style near that of love songs."¹¹⁵ Due to its tone of devotion and reverence "For Emily" belongs to the Mode of

Romance, the Analogy of Innocence. Although atypical of Simon's work, in this poem the city becomes the Paradisa! garden, with Emily representative of the object of holy adoration. She is faith personified, regarded with admiration and awe. This aesthetic distance places "For Emily, Whenever I May Find Her" in the category of psyche poetry.

Emily Dickinson, America's first recognized poetess, is the Emily of this poem. An eminently appropriate symbol, she was an ethereal being, retaining her solitude with a quietly comely naivete¹ and retaining the privacy of her uniquely imaginative poetry throughout her lifetime. Leigh states,

Emily Dickinson was mentioned in "The Dangling Conversation," and Simon adopts the American poetess as his ideal in "For Emily, Whenever I May Find Her." Her bittersweet love poems were often little more than fragments and to some extent her reputation lies in the legend surrounding her. She lived in seclusion and she always dressed in white. Very few of her poems were printed during her lifetime and indeed scarcely anyone knew that she wrote at all.¹¹⁶

The influence of Emily Dickinson shines through Paul Simon's work in its unusual imagery and succinct observations of nature and of human emotional experience. In "For Emily" Paul Simon achieves what Drew attributes to the religious poetry of T.S. Eliot, Gerard Manly Hopkins and Thomas Hardy. These poets " . . . embody in language 'what it feels like' to believe a religion."¹¹⁷ The sensitive presence of Emily Dickinson hovers in this poem, recalling her optimistic:

Hope is the thing with feathers
That perches in the soul,
And sings the tune without the words,
And never stops at all.¹¹⁸

The mood of this schizophrenic theme-pair plummets sharply: "A Poem on The Underground Wall" expresses despair in the absence of faith. A lone being searches the void for the unknown, for something to fill the emptiness, the need within him. As the poem continues, the rhythm picks up speed, creating a vibrant aura of a subway train rushing toward the shadowy figure. The train, symbol of the salvation of this individual, races toward the station where he waits breathlessly. The automatic subway doors spring open; the uncertain man hesitates. The doors slam shut and instantly the train flashes its way down the tracks, leaving behind only the rhythmically beating, clicking sound of its retreating wheels. Pulsating against the track, these beats blend astoundingly with the heavy throbbing of the desperate one's heart, as he realizes he has missed his only chance. He had not been rejected; the doors were "wide and welcome." He suddenly had been immobilized, perhaps by unconscious fears and doubts, and was unable to accept the wordless invitation.

And the train is gone suddenly
On wheels clicking silently
Like a gently tapping litany,
And he holds his crayon rosary
Tighter in his hand.

Now from his pocket quick he flashes,
The crayon on the wall he slashes,
Deep upon the advertising,
A single worded poem comprised
Of four letters.

The rage which now engulfs him is expressed in a four-letter word, an expletive which is akin to the primordial scream, the original involuntary cry of despair. The "single worded poem," whatever it might be, which resounds through the darkness across the subway tracks is in

the truest sense a poem. It is the intensely emotional, universal exclamation, an expression symbolic of the emptiness of a defeated individual. No elaborate utterance could more accurately convey the depth of feeling encountered by this supreme loss.

The intimacy of great poetry is exemplified by "A Poem on The Underground Wall." A shock of recognition is sparked. One feels himself within the scene, feels the vibrations of the wheels against the tracks and holds his breath with the thumping, thundering subway rhythm, which seems to be resounding from his own heart. For the audience, this is not a *deja vu* experience, but rather a *maintenant vu* occurrence. The rage and desperation are real; the hopelessness is felt. Yet the poem retains resonance, for the specific cause of the crisis is not stipulated. It is subject to individual interpretive choice, within the framework of the religious allusions presented. At this point, the poem belongs to the experienter, who understands and feels it in his own personal way.

"A Poem on The Underground Wall" is a cathartic experience. As in tragedy there is a fall, in this case a fall from high expectations. But unlike classical tragedy, the hero is not of lofty quality. He is faceless, an Everyman. Yet the intensity of his search for a belief and the desperation of his reaction to its loss place him in the modern tragic heroic mold.

Religious allusions within the poem are indications for interpretation. "The carriage rides to meet the groom" recalls the New Testament reference to Christ as the Groom, devoted to the church, his bride. The pounding of the wheels is likened to a "gently tapping litany" and the desolate one holds a "crayon rosary." The tightly packed verbal

relationships are essential to the total impact of the poem. The onomatopoeia of the harsh sounding words "leap and scratch," "touch and catch," "clicking . . . tapping," "flashes . . . slashes" and others, heightens the intensity and creates an atmosphere of violence within which the impotent act of desperation takes place. As Simon had ominously suggested in "The Sound of Silence," the frustrations and anger of the despairing will appear as graffiti: "The words of the prophets are written on the subway walls. . . ."

The four-letter word is a fiercely iterated cry of a hopeless individual who is totally unable to find solace in a world vastly remote from contact with divine order. Its catacomb-like setting places this poem in Frye's demonic archetypal category.¹¹⁹ The subway gloom takes on the characteristics of a Limbo or Hell.¹²⁰ This is poetry of the ironic mode; the aspects of frustration, desolation and despair place it in this dark category.

It is also poetry distinctly akin to music, according to Frye's definition of melos:

It is more likely to be the harsh, rugged, dissonant poem . . . that will show in poetry the tension and the driving accented impetus of music. . . . When we find sharp barking accents, crabbed and obscure language, mouthfuls of consonants, and long lumbering poly-syllables, we are probably dealing with melos, or poetry which shows an analogy to music, if not an actual influence from it.¹²¹

In poetry of high quality, the meter and tone set by the choice of words must correspond with the subject. In this poem the meter is at once the pounding of the subway train and the pulsating heartbeat of the experienter. This harshly thumping rhythm, each verse with four

lines of iambic tetrameter concluded by a fifth of trimeter, accelerates to a peak well into the sixth verse, where it climaxes, then slows to a conclusion of poignant softness with one of literature's finest, most expressive lines:

Shadowed by the exit light
His legs take their ascending flight
To seek the breast of darkness and be suckled by the night.

Assuming the character of an earnest unsophisticate who is down and seeking help from a divine source, "Some Folks' Lives Roll Easy" says in a plaintive voice:

And here I am, Lord,
I'm knocking on your place of business;
I know I ain't got no business here.

The unusual expression for "church" and the use of the same word for "right of access" amplifies the characterization of the speaker. This is a soft, non-insistent plea, in contrast to the agonized hopes expressed in "A Poem on The Underground Wall." Here is a low-key, calmly searching individual, making his supplication on a personalized level with his god: "But you said . . . you could be trusted."

In a patient manner he elaborates:

But some folks' lives, they stumble
Lord they fall
Through no fault of their own.
Most folks never catch their stars.

This beautiful way of stating the realities of everyday life is almost too poetic for the simple character who utters it, and yet it is in his colloquial speech that he quietly continues:

Some folks' lives roll easy
Some folks' lives never roll at all
They just fall
They just fall.

And even this humble petitioner would recall the Biblical assurance that "He knows when the smallest sparrow falls," the cornerstone of the poem, "Sparrow."

One of Simon's most serious and deeply personal expressions is found in "Silent Eyes." It emerges from the depths of his origins and most surely relates to his profound inner loyalties.¹²² It is a song of Israel's centuries-long search for a home, a restingplace after endless wandering. It is also an accusation of all who have watched from a distance, unwilling to aid her cause, perhaps unmoved to be identified with the struggle of Jerusalem, who is personified in this intensely lyrical lament: "No one will comfort her / Jerusalem weeps alone."

Those who will not come forth in her time of need are the "Silent eyes watching Jerusalem - make her bed of stones." They are the accused of this masterful vignette.

Assuming a self-accusation, this introspective poet acknowledges the nation and religion of his ancestors:

She is sorrow
Sorrow
She burns like a flame
And she calls my name.

At this point the lament is transformed into an indictment; the tone becomes severe. Retaining the flame image, the symbol emblematic of the Children of Israel, the poem describes the glowing, "burning" eyes of those indolently watching the fledgling nation struggling to grow upon the desert sand.¹²³ Then it makes this stern prophecy:

And we shall all be called as witnesses
Each and every one
To stand before the eyes of God
And speak what was done.

Affection / Love

"Some people never say the words, 'I love you.'
But like a child they're longing to be told."

1. "Some Day, One Day"
2. "Song For The Asking"
3. "St. Judy's Comet"
4. "Something So Right"*
5. "Loves Me Like A Rock"
6. "Still Crazy After All These Years"
7. "Gone At Last"

Expressions of mutual affection, of love uncomplicated by interpersonal strife or ulterior motives are rare in Simon's poetry. A very early example, "Some Day, One Day," lacks the poetic quality to be found in later amatory expressions. "Song For The Asking," written four years later, possesses a soft lyricism and depth of feeling which is disarming, so unusual is it among contemporary popular songs. Its simplicity and sincerity set it apart as a universal classic.

Research reveals a poem by the same title, published in the mid-nineteenth century; Simon's poem bears no resemblance to this pair of modified Spenserian stanzas.¹²⁴ A fresh, melopoeic expression of agapé, "Song For The Asking" is a singular, total relinquishment of personal defenses, a posture espoused by Simon during his early years as a composer.¹²⁵ In an unsophisticated exposure of inner feelings the poetic voice parallels the title line with the alliterative plea, "This is my tune for the taking, / Take it, don't turn away."

"Something So Right" bears a similar openness. Recalling the personal isolation represented in "I Am A Rock," it alludes to the Great Wall of China and then, metaphorically, yields the self-revelation of the poet, "I've got a wall around me / You can't even see."¹²⁶ This metaphorical statement is a succinct summation of a complex personality revealing an extreme loneliness, which intensifies the emotion, gratefulness for affection, expressed by the poem.

A wryly humorous admission adds a subdued comic dimension to the apparent self-portrait painted by the poet, who states:

When something goes wrong
I'm the first to admit it
. . .
But the last one to know.

These are the words of a sensitive poetic voice who, employing a simple simile, observes:

Some people never say those words,
I love you.
But like a child they're longing to be told.

The phrase, "longing to be told," reveals a universal emotional necessity. The poem affirms that even after maturation the individual retains that need, and that in human experience, "something so right" is a fleeting commodity. Regardless of the wistfulness expressed, this remains a poem of fulfillment, as the assurance, "You've got the look of lovelight in your eyes," affirms. This is undoubtedly of the Mythoi of Summer.

Bearing rhythm and phraseology resembling the American Negro spiritual, "Loves Me Like a Rock" is a trochaic colloquial expression of several aspects of love. References to "the Devil" and the equivocal

simile, "She rocks me like the rock of ages," an allusion to an evangelical hymn, mark it as a parody of fundamentally religious songs.

Following a maturation-oriented progression, this joyous poem begins with an affirmation of a mother's love for her "consecrated boy / Singer in a Sunday choir." The second verse applies a different meaning to the phrase, "She rocks me . . . ," as the expression of a "consummated man." The rhyming of the two adjectives calls for a parallel phrase in the third, and last, verse using an additional rhyming adjective such as "consolated," which would be suitable to a conclusion involving an aged man, completing the progression. However, the third verse is a mysteriously irrelevant reference to the President and Congress which provides no clue concerning its reason for inclusion. It is likely that these obscure allusions are pointed double entendres, open to further interpretation.

As a whole, the poem is a satisfying blend of upbeat declarations concerning several facets of love, tempered by good-natured word play and ecclesiastical allusions.

"St. Judy's Comet," a winsome gem of a cradlesong, was written by Simon for his only child, Harper. In a loving gesture of lyrical tenderness, he sings:

Won't you run come see St. Judy's Comet
Roll across the skies,
And leave a spray of diamonds
In its wake.
I long to see St. Judy's Comet
Sparkle in your eyes
When you awake.

Atypical of lullabies, this piece bounces along with a quiet iambic and monosyllabic rhythm, repeating each of the three verses in

inverted order, ending with the first verse. Appropriately, these repetitions are preceded by an interlude asserting, "I'm going to sing it three times more . . . 'til your resistance / is overcome." This verse is concluded by an amused acknowledgment of the paradox of a professional singer's inability to sing his baby boy to sleep.

A dim suggestion of the neon light New York City environment to which this child is accustomed is caught in the alliterative assurance that there is "nothing flashing but the fireflies." Patience and gentle parental love shine through the euphonious lyrics of this soft lullaby.

A poem of reminiscence, more realistic than nostalgic, "Still Crazy After All These Years" provides a relaxed, almost satisfied mid-life assessment. It is the title song of an album which has been termed "subtle" and "intricate."¹²⁷

Because of its ethos and intimate, informal tone, it may be assumed that this is an autobiographical expression. The self-applied adjective "still crazy" is to be interpreted as a colloquialism meaning ultra-casual or, perhaps, eccentric. As the poet says, " . . . I would not be convicted by a jury of my peers." The word "peers" reflects humorously back to the characterization "crazy."

A trace of disillusionment lingers in the observation "It's all gonna fade," a phrase encompassing sophisticatedly subtle far-reaching ramifications and reenforced by discordant musical accompaniment rare in Simon's compositions. An inexplicable suggestion lurks in the last verse, as the poet throws in the floater: "I fear I might do some damage / One fine day." Although this appears to suggest the preferred definition of "crazy," the tone of the poem as a whole precludes this interpretation.

"Still Crazy After All These Years" is an example of modernism in poetic form of Simon's later poems. Internal rather than terminal rhyme holds the poem together. These mid-line sound echoes serve as a unifying factor in lieu of a traditional unifying rhyme scheme. This blank verse, which is uncharacteristic of Simon's early works, is a form which, in Frye's opinion, developed as a result of the influence of melos.¹²⁸

Continuing in the realistically mellow wake of the preceding poem, "Gone at Last" was written the following year. Expressing hope that a "long streak of bad luck" is "Gone at last," the poetic voice observes that sometimes, "When you don't expect it, and you're unprepared," someone will appear "from out of nowhere . . . And your burdens will be shared."

This idea recalls the reference to laying down one's burdens in "Take Me To The Mardi Gras." But it reflects more strongly the salvation imagery of "Bridge Over Troubled Water"; only the burden seems to have been shifted away from the poetic persona. The poem leaves this point unclear; the secondary character, the "Sweet little soul," may also be the victim of a "long streak of bad luck." If so, then the word "shared," applied to burdens, is appropriate since it would be a reciprocal relationship. Another indication of the burden shift, again in view of the diania of "Bridge Over Troubled Water," is the poetic persona's opening revelation, "I was weary," as opposed to the other poem's beginning, "When you're weary." This similarity is reenforced by the water-oriented verb of the grateful acknowledgement, "Yes, I do believe, if I hadn't met you / I might be sinking fast."

Characterized by irregular rhythm and rhyme schemes, "Gone At Last" possesses intensity due to its directness of language which reenforces

the theme of mutual love: "Somebody will come and lift you higher /
And your burdens will be shared."

Time

"Seasons change with the scenery
Weaving time in a tapestry"

1. "Leaves That Are Green"
2. "Flowers Never Bend With The Rainfall"
3. "Old Friends"
4. "Bookends"
5. "A Hazy Shade of Winter"*

Of the lyrics composed by Paul Simon, among the most beautifully poetic are those concerning time and its fleeting nature. These poems, of the High Mimetic Mode, are Mythoi of Autumn; tragedy is their dominant element. In these poems symbolism arising from the seasonal changes of vegetation is associated with the cyclical maturation process: birth, youth, maturity, age, death.¹²⁹ This form of the pathetic fallacy represents a continuous allegory in which recurrent images suggest ideas subtly expressed but substantiated by context. Man is the ultimate subject of this elegaic poetry, which echoes the theme of Dylan Thomas' poem "Fern Hill," but with a much more somber tone.

"Leaves That Are Green" is a song of a young man already cognizant of the ephemeral nature of life. The green of the leaves represents the tenderness of youth; their progressive transformation parallels the aging process. The predominantly anapestic rhythm flows rapidly, conveying a mood of haste. A marvelous paradox comprises the opening lines:

I was twenty-one years when I wrote this song.
I'm twenty-two now but I won't be for long
Time hurries on.

In a surge of poetic license, Simon has created the virtual instantaneous transit of time which his poem describes. Literally interpreted, the passage of time is so rapid that although the poet has written it at age twenty-one, almost two years have passed before the second line is formed.

An admirable example of the pathetic fallacy, underscoring the disintegration characteristic of the aging process, forms the chorus:

And the Leaves That Are Green turn to brown,
And they wither with the wind,
And they crumble in your hand.

Aging and death are not the sole subjects of this lament. The transitory aspect of human relationships is also a dominant theme. Reflecting the warmth of affection which appears in "For Emily," the poetic voice says of his love, "I held her close, but she faded in the night." The verb "faded" is eminently appropriate in this instance for it connotes a disappearance which is intangible, over which one has no control. The ensuing simile, "Like a poem I meant to write," reenforces this image, conveying the concept of dissolution into irretrievability.

The third verse analogizes this idea. The ripples in a brook, personified by the poet's verb usage, soundlessly "run away." Like the girl and the poem, they fade. The brevity of a lifetime or a relationship is vividly expressed by a metaphor condensing time into an infinitesimal period:

Hello, Hello, Hello, Good-bye
Good-bye, Good-bye, Good-bye, Good-bye,
That's all there is.¹³⁰

A close study of the rhyme scheme reveals an interesting pattern of progression. The first two lines of the first verse form a couplet; the second two lines of the second verse rhyme; the third and fourth lines

of the third verse rhyme. The poem culminates in an unrhymed, but repetitious, final verse.

"Leaves That Are Green" conveys a feeling of hopelessness in the midst of an impulse to intercept time as it "hurries on" and to recover it. Accordingly, the pattering lilt of the predominantly monosyllabic rhythm seemingly hastens the passage of time, obliterating any possibility of its retrieval. 131

The title of "Flowers Never Bend With The Rainfall" is a metaphor expressing the universal yearning for immortality and, beyond this, what must be a universal psychological phenomenon, the personal refusal to be convinced of one's own mortality. Metaphorically, although one understands that flowers "bend with the rainfall," there is an internal emotional tendency to reject the reality. The first verse introduces this "shield of . . . illusion" in imagery of fantasy:

Through the corridors of sleep
Past the shadows dark and deep
My mind dances and leaps in confusion.

The poetic voice, in the second verse, rejects the physical aspects of the individual, suggesting that the significance of his being resides in his spiritual or emotional facets. Yet the philosophy of determinism prevails, implying, as in the poem, "Patterns," that one has limited control over his own life's direction. "I must be what I must be," states the poetic voice, reflecting upon a reality which was expressed earlier in "Richard Cory" that social status or material possessions are not necessarily the harbingers of happiness:

It's no matter if you're born
To play the king or pawn
For the line is thinly drawn 'tween joy and sorrow.

The poem is characterized by an even rhythm and unusual rhyme scheme dominated by triplets, the third rhyme of which occurs internally. The subsequent effect is one of unity and continuity.

Two poems linked together by a simile are "Old Friends" and "Bookends." The first ascribes the characteristics of the silent, stationary symbol, bookends, to two elderly friends who are quietly occupying their places on a park bench. The slow rhythm, punctuated by monosyllables, compliments the somber theme. A delicate poetic description emphasizes the poignancy of the scene:

A newspaper blown through the grass
Falls on the round toes
Of the high shoes
Of the Old Friends.

That the thinness of age has encroached upon these two old men is implied by the phrase "Lost in their overcoats." They are described as "winter companions," suggesting not only the chill of the season which sends gusts of wind blowing through the city but also the bleak season of their lives, old age. A similar use of elegiac language is the phrase "Waiting for the sunset," which carries a double meaning, for the sunset they await is death.

The ancient, out-of-use aspect of a pair of old bookends, and of these companions, is evoked by the word "dust," which appears in this synesthetic, alliterative description:

The sounds of the city,
Sifting through trees,
Settle like dust
On the shoulders
Of the Old Friends.

A vaguely autobiographical image in the third verse hints that the poet may be exploring the possibilities of such a scene in the futures of the two musician partners; they had been close companions since their early teen age days. The final verse retrospectively ponders, "Memory brushes the same years." Yet the last line remains fixed upon the elderly friends "Silently sharing the same fears."

The poem, "Bookends," continues like a postscript, seemingly entering the thoughts of the friends, shifting over youthful times, interspersed by ellipses indicating, perhaps, wandering memories and sombre introspection. The early years are remembered as "A time of innocence, / A time of confidences."

This composition was used as the theme of the film, "Coming Home," starring Jane Fonda and John Voight, a sobering view of the personal consequences of the Vietnam conflict upon the lives of those involved and upon the nation. The film's philosophical conviction is amplified by the poem's saddening conclusion, "Preserve your memories; / They're all that's left you."

A synesthetic title employs the elegiac convention in "A Hazy Shade of Winter, which admonishes:

But look around,
Leaves are brown
And the sky is A Hazy Shade of Winter.

In an oblique reference to religion grasped as an emotional crutch during the later years of life, the poem evokes the sound of a Salvation Army band, metaphorically suggesting that to embrace a religion may be a "better ride" than the alternative. It continues, enigmatically, perhaps implying humility, "Carry your cup in your hand."

Paraphrasing a colloquialism, the poetic voice urges, "Hang on to your hopes, my friend."¹³² Hopes recall the jubilation of youth, life's "springtime," when "The grass is high, / The fields are ripe." Yet, the poem continues, combining a synesthetically lyrical image with a harsh, prosaic phrase:

Seasons change with the scenery,
Weaving time in a tapestry.
Won't you stop and remember me,
At any convenient time?

From musical lyricism, the poem dives to sarcastic colloquialism. The word "convenient" provides the key to a store of bitterness residing within the lyrics. That undefined resentment is directed at an unseen personal relationship. It is possible that this muted anger is aimed toward time, itself, which is apparently personified in the poem's opening lines. Nevertheless, the tone of "A Hazy Shade of Winter" and the other poems concerning this theme is one of lament, not anger. For, time is portrayed not as sinister, but as inevitable; it is seen as the temporary guardian of life and the progenitor of life's ultimate enemy, death.

Notes

1. David Ewen, ed., Popular American Composers, From Revolutionary Times to the Present, First Supplement (New York: The H.W. Wilson Co., 1972), pp. 89-90. "The Sound of Silence" marks the beginning of Paul Simon as a recognized composer: "In 1964 Simon and Garfunkel made their first album, Wednesday, (sic) 3 A.M., performing half a dozen of Simon's songs together with other numbers. The album did not sell, but a disk jockey in Miami started playing one of the songs . . . That song - "The Sounds (sic) of Silence," . . . became the number one best seller in the country and the first million-disk sale for the singing duo."

2. Northrup Frye, Anatomy of Criticism: Four Essays (Princeton: Princeton University Press, 1975), p. 247. "Words may be acted in front of a spectator; they may be spoken in front of a listener; they may be sung or chanted; or they may be written for a reader. Criticism, we note resignedly in passing, has no word for the individual member of an author's audience, and the word 'audience' itself does not really cover all genres. . . ."
3. Northrup Frye, Myth and Symbol (Lincoln: University of Nebraska Press, 1963), p. 12.
4. Frye, Anatomy of Criticism, p. 108. "Popular art is normally decried by the cultivated people of its time; then it loses favor with its original audience as a new generation grows up; then it begins to merge into the softer lighting of 'quaint,' and cultivated people become interested in it, and finally it begins to take on the archaic dignity of the primitive."
5. Josh Greenfeld, "For Simon and Garfunkel, All is Groovy," New York Times Magazine, 13 October 1968, pp. 48-178. Of this experience, Simon relates, "Then I had just about reached the point of knowing I couldn't write dumb teen-age lyrics. And I had just about finally decided that if I was going to be a failure as a song writer, I would be a proud failure. That's when I learned of the death of Andrew Goodman in Mississippi. Andy had been in acting class with me at Queens College. It hit me really hard. And that's when I wrote, I guess, my first serious song: 'He Was My Brother'."
6. Charles Moritz, ed., Current Biography (New York: H.M. Wilson, 1975), p. 384. In spite of its lack of sophistication, "Hey, Schoolgirl," recorded as a single by the 16 year old duo, "Tom (Graph) and Jerry (Landis)," who later became known by their real names, Simon and Garfunkel, was on "Billboard's Top 100" for nine weeks, having sold more than 100,000 copies, after being performed by this young group on Dick Clark's "American Bandstand" in 1957. The Illustrated Encyclopedia of Rock (New York: Harmony Books, 1977), p. 209.
7. Flip Schulke, ed., Martin Luther King, Jr. - A Documentary . . . Montgomery to Memphis (New York: W.W. Norton & Co., 1976), p. 218.
8. Martin Luther King, Jr., "A Christmas Sermon on Peace," The Trumpet of Conscience (New York: Harpers and Row, Publishers, 1968), p. 78.
9. E. Miller, "Simon and Garfunkel Tell It All," Seventeen, May 1968, p. 202.
10. Matthew 10:29, Holy Bible, King James Version (New York: The World Publishing Company).
11. Album cover: Wednesday Morning, 3 A.M.

12. "Simon and Garfunkel," New Yorker, 2 September 1967, p. 27. Of compassion, Simon once told a reporter for New Yorker, " . . . I'm really strung out over people. I'm drawn to people; they all know what pain is. I give my money away. I give it in chunks. I'm always trying to run around and patch things up. The ghettos. It's not human to live like that. . . . Everyone is sensitive and perceptive, and they all know what pain is. I have compassion for that."
13. William Shakespeare, Hamlet, Act I, Scene 2, line 232.
14. Denys Thompson, The Uses of Poetry (Cambridge: Cambridge University Press, 1974), pp. 36-42.
15. Ewen, p. 89. Moritz, p. 384. Paul Simon was born in Newark, New Jersey, on November 5, 1942, to Louis and Belle Simon. His mother was an elementary school teacher and his father was a bass violinist, a staff musician for a radio station and later an education instructor in the graduate division of the City University of New York. Here, living in Forest Hills in Queens, Paul attended Public School 164, where he met his future partner, Art Garfunkel.
16. Album cover: Wednesday Morning, 3 A.M. Art Garfunkel states: "The author says that the poets have 'sold out' ('the poet writes his crooked rhyme')."
17. Bergen Evans, ed., Dictionary of Quotations (New York: Delacorte Press, 1925), p. 496.
18. John 15:13, Holy Bible, King James Version (New York: The World Publishing Company).
19. Spencer Leigh, Paul Simon: Now and Then (Liverpool: Raven Press, 1973), pp. 66-67.
20. Leigh, p. 67. Simon states: "One of the most frustrating things I ever did in my life was to work for hours and hours on that television show and to hear somebody put it down in the worst possible terms. They vilified the show. There was no talk of whether we did it artfully or not. They just couldn't bear to look at King, couldn't bear to look at the Kennedy's, couldn't bear to look at Chavez. They didn't want the Woodstock footage in there, no footage of Viet Nam, they said they could live with the Lone Ranger. If we wanted to keep that in, that's all right."
21. Paul Cowan, "Paul Simon: The Odysseus of Urban Melancholy," Rolling Stone, 1 July 1976, p. 54.
22. Paul Simon: NBC Television Special, 8 December 1977.
23. Leigh, p. 58.

24. Richard Eberhart, "How I Write Poetry," Poets on Poetry, Howard Nemerov, ed. (New York: Basic Books, Inc., 1966), p. 27. In "The Fury of Aerial Bombardment," Eberhart wrote the first three stanzas in a state of emotional involvement, fraught with distress at the deaths of many of his young aerial free gunnery Naval students, to whom he had taught the art of loading fifty-caliber Browning machine guns. The last stanza was later written in an analytic, dispassionate mood. In his opinion, this last verse provided the artistic completion necessary for the poem.
25. Moritz, p. 385. "Released at the height of Simon and Garfunkel's popularity, in 1970, 'Bridge Over Troubled Water' was certified a gold disc on the day of its release and made pop music history by selling more than 9,000,000 copies in less than two years. It is already recognized as a classic. . . . After its release as a single, 'Bridge Over Troubled Water' sold more than 1,000,000 copies and appeared on 'Billboard's Hot 100' for fourteen consecutive weeks."
26. Frye, Anatomy of Criticism, p. 34.
27. "Simon and Garfunkel," New Yorker, 2 September 1967, p. 27.
28. Oxford English Dictionary, James A. Murray, Henry Bradley, W.A. Craigie, and C.T. Onions, eds. (Oxford: The Clarendon Press, 1933), V. 11, p. 463. The word "clarion" is defined as "a shrill-sounding trumpet with a narrow tube, formerly much used as a signal in war" which is now chiefly used poetically or in historical narrative.
29. Louis Untermeyer, The Forms of Poetry (New York: Harcourt Brace & Co., 1954), p. 23.
30. James Russell Lowell, "The First Snowfall," The Poetical Works of James Russell Lowell (Boston: Houghton Mifflin & Co., 1895), p. 350. Percy Thomas, "The Children in the Wood," Reliques of Ancient English Poetry (London: Bickers and Son, 1877), stanza sixteen, p. 169. "Noburial this pretty pair / Of any man receives / Till Robin Red-breast piously / Did cover them with leaves."
31. Leigh, p. 37. Also Oxford English Dictionary, Vol. 11, p. 48. The term, cambric, has come to mean "white," and arises from the name, Cambrai, an area in Flanders where cloth of fine linen was made. The word is not in general usage at this time. Oxford English Dictionary, Vol. IX, Section Si-St, p. 9. The term, sickle, is defined as "reaping-hook." It was used as early as 1000 A.D. in its early form, sicul. With the introduction of modern agricultural methods, the word has faded from common usage.
32. Leigh, p. 37.
33. A.L. Lloyd, Folk Song in England (London: Lawrence and Wishart, 1967), p. 163.
34. Helen Hartness Flanders, Ancient Ballads (Philadelphia: University of Philadelphia Press, 1960), p. 52.

35. Irwin and Fred Silber, Folksinger's Wordbook (New York: Oak Publications, 1973), p. 151.
36. Leigh, p. 36.
37. The Standard Dictionary of Folklore, Mythology and Legend, Maria Leech, ed., Jerome Fried, assoc. ed. (New York: Funk and Wagnalls Company, 1950), p. 940.
38. Flanders, p. 52.
39. The World Book Encyclopedia (Chicago: Field Enterprises Educational Corporation, 1970), V. 15, p. 162.
40. Ibid., V. 16, p. 441.
41. The Oxford English Dictionary, V. IX, p. 33, V. XI, p. 403, and V. V., p. 230.
42. Mary Campbell, "Paul Simon Wrote Song For Garfunkel," Leesburg Commercial, 7 November 1975, p. 9.
43. Charles A. Reich, The Greening of America (New York: Random House, Inc., 1970), p. 413.
44. Daniel 5:25-28, Holy Bible, King James Version (New York: The World Publishing Company).
45. Omar Khayyam, "The Rubaiyat," The World's Great Classics, Julian Hawthorne and Clarence Cook, eds. (New York: The Colonial Press, 1900), p. 357.
46. Matthew 16:3, Holy Bible, King James Version (New York: The World Publishing Company).
47. The Oxford English Dictionary, V. IX, Si-St, p. 42. Midrash: Leviticus Rabbah, 16. (c.600) "If speech is silver, then silence is golden."; J.R. Lowell, Biglow Papers: Introduction (1848) "Speech is silver; silence is golden."
48. Frye, Anatomy of Criticism, p. 57.
49. Album cover: Wednesday Morning, 3 A.M.
50. Richard Eberhart, "How I Write Poetry," Poets on Poetry, Howard Nemerov, ed. (New York: Basic Books, Inc., 1966), p. 39.
51. Northrup Frye, Myth and Symbol (Lincoln: University of Nebraska Press, 1963), p. 6.
52. Elizabeth Drew, Poetry, A Modern Guide to Its Understanding and Enjoyment (New York: Dell Publishing Co., Inc., 1959), pp. 18-19.

53. Stefan Kanfer, "Two Fine Rockers Roll Their Own," Life, 21 April 1967, p. 18. Paul Simon received a BA in English Literature from Queens College. Of his poetic inclinations, Life reported, "The music is fine, although not so inventive as the words. Instead of following the mainstream of the major popular lyricists, Paul Simon seems to have skipped Freshman Composition (Lorenz Hart, Cole Porter, Oscar Hammerstein) and majored in 20th Century Poetry, principally T.S. Eliot, A.E. Housman and E.A. Robinson. In 'The Dangling Conversation' he aims for no less than a Prufrock effect. . . ."
54. M.W. Croll, "The Rhythm of English Verse," Style, Rhetoric and Rhythm, J. Max Patrick and Robert O. Evans, eds. (Princeton: Princeton University Press, 1966), p. 367. Croll defines syncopation as the stress of speech rhythm falling before or after the musical beat. This more nearly describes the actual effect achieved in the performance of "The Dangling Conversation." Gerard Manley Hopkins, Gerard Manley Hopkins, A Selection of His Poems and Prose, W.H. Gardner, ed. (Harmondsworth, Middlesex, England: Oxford University Press, 1970), p. 189. Syncopation, the press of an off rhythm beat against a poem's normal metrical pattern, is exemplified in the "counterpoint" of Hopkins, who justified this "Reversed or Counterpoint Rhythm" to R.W. Dixon, stating: "I should add that Milton is the great standard in the use of counterpoint. In 'Paradise Lost' and 'Regained,' in the last more freely, it being an advance in his art, he employs Counterpoint more or less everywhere . . . but the choruses of 'Samson Agonistes' are in my judgment counterpointed throughout; that is, each line (or nearly so) has two different coexisting scansions."
55. Betty Rollin, "Simon and Garfunkel, Young Poets of Folk-rock," Look, 29 November 1966, p. 91 and 98.
56. Amy Lowell, "Patterns," American Life in Literature (New York: Harper & Brothers Publishers, 1936), p. 627.
57. Lowell, p. 627.
58. Greenfeld, p. 171.
59. Duane Michales and Barbara Waterson, "We Talk To," Mademoiselle, August 1967, p. 326.
60. Drew, p. 84.
61. J.G. Jennings, An Essay on Metaphor in Poetry (London: Norwood Editions, Blackie and Son Limited, 1915), p. 91.
62. Leigh, p. 39.
63. Ibid.
64. Lloyd, p. 220.

65. Album cover: Bridge Over Troubled Water.
66. Leigh, p. 56. Leigh quotes Simon: "When we recorded it, someone said, 'Hey, that song's about you,' and I said, 'No, it's not about me, it's about a guy who . . . ' and as I'm saying it, I thought, 'Hey, what am I saying. this song is about me and I'm not even admitting it.'"
67. Rodney Napier, Groups: Theory and Experience (Boston: Houghton Mifflin, 1973), p. 2. Napier states: "That we see what we need to see is not merely a psychologist's whim--it is a reality."
68. "Simon, Live Rhymin'," Playboy, July 1974, p. 36.
69. "Simon and Garfunkel," New Yorker, 2 September 1967, p. 27.
70. Frye, Anatomy of Criticism, p. 297.
71. Robert Palmer, "Rhythm Crazy Over Roots," New Times, 9 July 1976, pp. 58-59.
72. Leigh, p. 73.
73. Ibid., p. 27.
74. Ibid., p. 61. The book quotes a Paul Simon interview with Penny Valentine of Sounds, published December 25, 1971: "'So Long' was a source of intense battles, and I eventually left the studios, and walked out. Because Artie wouldn't do it the way I wanted and he insisted doing it his way. I insisted on doing it straight. And that was it So I said, 'Okay, I wash my hands of this whole thing. Do it any way you want.'"
75. Tony Schwartz, "Garfunkel Rising," Newsweek, 3 April 1978, p. 18.
76. Wayne Robins, "Simon and Garfunkel Reunite: It's Paul, but is it Art?" Rolling Stone, 18 December 1975, p. 19. An article describing a rare reunion performance of Simon and Garfunkel on NBC's "Saturday Night," October 18, 1975, quotes Garfunkel's description of its initiation: "Paul invited me a few months ago and I took the invitation. During the summer he began hanging out with people who make that show . . . and he became more fervent about saying, 'You'll enjoy this, come.' I must say he was right."
77. Iona and Peter Opie, The Oxford Dictionary of Nursery Rhymes (Oxford: Clarendon Press, 1951). Album cover: Simon and Garfunkle, Sounds of Silence. The fact that research reveals no other similar nursery rhyme and that Paul Simon has copyrighted this song indicates that these are original lyrics.
78. Album cover: Simon and Garfunkel, Sounds of Silence.

79. Leigh, p. 41.
80. "Still Crazy After All These Years," Stereo Review, February 1976, p. 66. Also Ellen Willis, "Records: Rock and Roll," New Yorker, 4 May 1969, p. 180, an otherwise hostile review.
81. Leigh, p. 27 and 37. "Simon and Garfunkel," New Yorker, 2 September 1967, p. 25. Simon is quoted concerning the professional use of the performers' actual names: "our name is honest. . . I always thought it was a big shock to people when Bob Dylan's name turned out to be Bob Zimmerman. It was so important to people that he should be true."
82. Maureen Orth, "Simon Says," Newsweek, 15 December 1975, p. 98.
83. Cowan, p. 57.
84. Ibid., p. 57.
85. Paul Nelson, "Pinin' Simon: Still Slick After All These Years," Rolling Stone, 4 December 1975, p. 57.
86. Frye, Anatomy of Criticism, p. 156.
87. Ibid.
88. Leigh, p. 73.
89. Frye, Anatomy of Criticism, p. 156.
90. Greenfeld, p. 178.
91. David Marsh, "Themes and Variations," Paul Simon's - Greatest Hits, Etc. (New York: Alfred A. Knopf, Inc., 1978), p. 9.
92. Marsh, p. 12.
93. Charles B. Wheeler, The Design of Poetry (New York: W.W. Norton & Company, Inc., 1966), p. 5.
94. Richard Wilbur, "Dick Cavett Show," 27 July 1978.
95. Nelson, p. 57.
96. Frye, Myth and Symbol, p. 14.
97. Greenfeld, p. 178.
98. Francois Villon, "Ballade des dames Du Temps Jadis," The Poems of Francois Villon, (London: J.M. Dent & Sons Ltd., 1935), p. 54. This notable line is, "Ou sont les neiges d'antan?"
99. Leigh, p. 58. Cowan, p. 55.

100. Television interview, "Dick Cavett," 21 June 1978.
101. Frye, Anatomy of Criticism, p. 224.
102. "Simon Says," Time, 31 January 1972, p. 36.
103. Paul Simon, Paul Simon, New Songs (New York: Alfred A. Knopf, Inc., 1975), p. 102.
104. Campbell, p. 9. M. North, "Simon Says," Newsweek, 15 December 1975, p. 98. Robins, p. 10.
105. Frye, Anatomy of Criticism, p. 160.
106. Frye, Anatomy of Criticism, p. 128.
107. Frye, Anatomy of Criticism, p. 126.
108. Drew, p. 29.
109. Greenfeld, p. 48. Religious conflict existed in Simon's boyhood home. Greenfeld reports: "'The high holidays,' shudders Simon, 'were always like tension days in our house. My father didn't buy any of it at all, but my mother came from a religious house.'"
110. Frye, Anatomy of Criticism, p. 229.
111. Evans, pp. 286-287. John Bradford (1510? - 1555), a devout Christian is said to have made this statement upon seeing a group of criminals being led to their execution. It is assumed that he maintained his faith while later being sentenced to die at the stake.
112. Frye, Anatomy of Criticism, p. 122. Frye states that anagogical criticism is an analysis of religious symbolism, not necessarily doctrinaire but inclusive of transported (uplifted) feelings related or experienced by the poet.
113. Television Special, NBC, 8 December 1977.
114. 1 Kings 19:4, Holy Bible, King James Version (New York: The World Publishing Company).
115. Thompson, p. 66.
116. Leigh, pp. 37-38.
117. Drew, p. 252.
118. John Malcolm Brinnin, "Selection, Introduction & Notes," Emily Dickinson, Richard Wilbur, ed. (New York: Dell Publishing Co., Inc., 1960), p. 35.
119. Frye, Anatomy of Criticism, p. 147.

120. Leigh, p. 38. "'Poem On An Underground Wall' was written about the London Underground. It was written when Paul was staying in the East End. 'I wrote it about Whitechapel tube station, where I had to change every time to get on that little Metropolitan Line to Shadwell. I never saw anything like that in New York—not where I lived.'"
121. Frye, Anatomy of Criticism, p. 256.
122. Cowan, p. 58. This Rolling Stone article written not long after the publication of "Silent Eyes" states, "Now Paul is actively trying to retrieve his heritage. 'It just came over me that I wanted to know about being Jewish . . . the thought came over me, I had no idea what I was, or even what my family's original name was. It's like being cut off at your roots.' To his parent's surprise, he hired someone to investigate his genealogy, learned his European name and plans to spend some time next year in the Rumanian town where his ancestors were born. He is proud that his grandfather was a cantor in a synagogue. Unlike earlier generations of American celebrities who Americanized their names to broaden their appeal—indeed, unlike Bob Dylan—he has always been openly, freely Jewish."
123. Obadiah 1:18, Holy Bible, King James Version (New York: The World Publishing Company).
124. Francis Orrery Ticknor, "A Song For the Asking," An American Anthology, Edmund Clarence Stedman, ed. (Cambridge: The Riverside Press, 1900), p. 253.
125. "Simon and Garfunkel," New Yorker, 2 September 1967, p. 25.
126. "Syncopated Times," Newsweek, 6 February 1967, p. 100. Cowan, p. 57.
127. "Still Crazy After All These Years," New Times, 23 January 1976, p. 58.
128. Frye, Anatomy of Criticism, p. 263.
129. *Ibid.*, p. 160.
130. On the original album, Simon and Garfunkel Sounds of Silence, this line is "Hello, hello, hello, hello."
131. Frye, Anatomy of Criticism, p. 275. Frye suggests: "We can see from the revisions poets usually make that the rhythm is usually prior, either in inspiration or in importance or both, to the selection of words to fill it up." Simon's composition method corresponds to the poetic process described by Frye. During a Dick Cavett program on June 21, 1978, he explained, "I am looking first for the essential piece of musical information."
132. The colloquialism is "hang on to your hat."

CHAPTER IV

CONCLUSIONS

Poems Most Exemplary of Established Poetic Criteria

Although the complete published works of Paul Simon have been included in this study, it must be emphasized that even the greatest poets do not produce consistently excellent poems. In fact, the majority are known for only a small selection from their entire writings. As Randall Jarrell states, "A good poet is someone who manages, in a lifetime of standing out in thunderstorms, to be struck by lightning five or six times; a dozen or two dozen times and he is great."¹

However, Simon's poetry, as revealed in this study, exemplifies in varying degrees, all of the criteria initially cited as bases of poetic quality. The poems included in the following summary are most notable as exemplary of the poetic criteria established by this study. Upon this basis they are cited as examples of excellence within the works of Paul Simon.

Unity and integrity are characteristic of the majority of these poems, facilitated by lyric repetition and refrains which occur in most of them. "The Dangling Conversation," "Leaves That Are Green" and "A Hazy Shade of Winter" contain examples of this unifying device. Incremental transitions, such as the consecutive month progression of the beautifully unified "April Come She Will," can be found in other Simon poems. The aura of completeness is captured in "Night Game," "I Am A Rock" and other

examples by a circular dianoetic pattern, the final words echoing expressions first presented in initial verses. Unified by its imagery and refrain, "Bleecker Street" is presented in a tightly woven fabric of inter-related lyrics.

Subtlety is evident throughout the poetry, especially in the lyrically subdued anti-war poem, "On The Side Of A Hill" and the diverse song-pair concerning religion, "For Emily" and "A Poem On An Underground Wall." Irony is predominant in poems such as "My Little Town" and "America." "A Most Peculiar Man" and "Richard Cory" gain subtlety by means of circumventing allusions to, rather than statements of their underlying messages. Another method of achieving subtlety, double entendre, is prevalent in much of the poetry. A softly beautiful image belies, with magnificent delicacy, the underlying tension of "Peace Like A River."

This author has not found any poem which surpasses "A Poem On An Underground Wall" in the aspects of intensity and immediacy: its figurative language, rhythm and form merge to create enormous impact. A more recent Simon poem of great immediacy is "The Boxer," a poem which expressively develops a character who becomes tragically lifelike, then spotlights him in a denouement which is tensely penetrating. "Save The Life Of My Child" also builds to an emotional peak, then plunges to a poignantly desolate conclusion.

That much of Simon's poetry is the result of creativity and inspiration is obvious. Although the themes of most of the poems are universal, the point of view is unique: the phrasing is imaginative, at times whimsical, as exemplified by "The 59th Street Bridge Song." Somber lyrics, inspired by serious themes, as expressed in "Old Friends" and "Silent

Eyes," reveal original imagery. The rhythms, each almost always appropriate to its theme, fulfill Drew's requirement: "... the final test of lyric poetry is that it should get off the ground and should not be so cumbered with craft that it can't use its wings. We miss the rhythms of pure song in most contemporary verse."²

Sensitivity and fidelity are undeniable aspects of Simon's poetry. Honesty is a significant characteristic of this poet, who bares his feelings through his lyrics. "American Tune" is the sensitive expression of disappointed idealism. "The Sound of Silence" emits a sincerely distressed warning concerning repression and loss of communication and "Bridge Over Troubled Water" is a softly empathetic affirmation of emotional support.

The poetry as a whole possesses universality. The universal themes included, which appear as categories in this study's Table of Contents, encompass a broad range of human thought and experience. The ideas presented within these themes represent the use of poetic expression as a means of discovering personal and universal truths.

Truth, with its counterpart beauty, touches the fundamental essence of Paul Simon's work. His poetry's struggle for insight and its corresponding sincerity of expression mark it as the product of a poet who is intimately involved in the search for truth.

Observations Concerning Poetry in Paul Simon's Work

While writing his later poetry, Simon has been more cognizant of poetic imagery. However, within his earliest lyrics can be found evidence that the role of the poet has, from his nascent days as a writer, been a part of his psyche and probably his intended goal. "Homeward Bound," a thinly disguised self-portrait, describes this bard:

On a tour of one-night stands, my suitcase and
guitar in hand
And ev'ry stop is neatly planned for a poet
and a one-man band.

The emotionally isolated individual in "I Am A Rock" maintains: "I have
my books / And my poetry to protect me." The voice of a youth who has
lost his love laments, in "Leaves That Are Green":

Once my heart was filled with the love of a girl.
I held her close, but she faded in the night
Like a poem I meant to write.

And the composer who anxiously watches the swift passage of time in "A
Hazy Shade of Winter" observes:

Funny how my mem'ry skips
While looking over manuscripts
Of unpublished rhyme.

Oblique or impersonal references to poetry occur frequently. "The
Dangling Conversation" contains both an allusion and a metaphor related
to poetry:

And you read your Emily Dickinson,
And I my Robert Frost,
And we note our place with bookmarks
That measure what we've lost.
Like a poem poorly written
We are verses out of rhythm,
Couplets out of rhyme,
In syncopated time.

An ironic reference to Bob Dylan, who has been called a rock poet, and
to Dylan Thomas, an established poet of acknowledged talent, appears in
"A Simple Desultory Philippic":

I knew a man, his brain so small,
He couldn't think of nothing at all.
He's not the same as you and me.
He doesn't dig poetry. He's so unhip that

When you say Dylan, he thinks you're talking about
Dylan Thomas,
Whoever he was.

"Bleecker Street" mentions the false, or dishonest poet: "The poet reads his crooked rhyme."

"Richard Cory" is a forthright paraphrasing of a poem of the same name, and the album in which it is published states, " . . . apologies to E.A. Robinson."

Finally, "A Poem On The Underground Wall" presents poetry not only as pure emotional expression, but also as the voice of truth and of prophecy. Certainly all of these aspects of poetry are ingrained in the work of this artist.

Publicly, Paul Simon has refused to claim the title, poet, perhaps due to modesty or reluctance to be compared to poets he personally admires. As early as 1968 he told a Time reporter, "I don't consider myself a poet. I'm a songwriter. I'm not interested in puzzling people for the sake of puzzlement. I like what I say to be heard and understood."³ However, contrary to this statement, a New Yorker review of his work states,

Paul Simon, a thirty-year-old poet, singer, and guitarist, writes what might be called contemporary lieder - colloquial, highly personal, city-oriented songs that are too sophisticated to be folk music and too nonconformist to fit into any of the usual pop categories . . . Simon writes in a complex emotional shorthand combining poetic metaphors with the loose rhythms of natural speech, and his lyrics which have several layers of meaning, are frequently misinterpreted.

Upon requesting an interview with Simon to clarify several of the poems' meanings a reporter was told, " . . . he's a bit uptight at the moment, because Rolling Stone published a long analysis of the record that he

feels is totally misleading. A lot of the lyrics they thought were depressed and pessimistic are really ironic and funny. The thing about Paul's songs is that the real ideas are often pretty well hidden behind the poetry."⁴

An earlier New Yorker article had announced, "The first pop performers to straddle the generation gap were Simon and Garfunkel . . . Paul Simon (he writes the songs; Art Garfunkel arranges them) became a 'rock poet,' dealing with such non-cliche subjects as the soullessness of commercial society and man's inability to communicate."⁵

Perhaps Simon's lyrical techniques have been simplified in later poems due to public reactions and misunderstandings, for in 1976 a Rolling Stone article reports: "He also has a theory about lyrics—that listeners can't absorb line after line of rich poetry, that songs should consist of simple spoken English backed by a single powerful image that makes them magic. He's reading poets like W.S. Merwin, Edwin Muir and Ted Hughes to learn what he can from their art."⁶

It is significant of his aspirations that when told of China's Chairman Mao Tse-Tung's appreciation of his work, Simon expressed pleasure, characterizing Chairman Mao as "the most important poet in the Eastern world."⁷

Concerning his latest album, Still Crazy After All These Years, Simon mused, "I think there are some songs on the new album that are closer to poetry than what I've done previously. I think good poetry is based on sharp and startling and revealing imagery."⁸ This statement is revealing of Simon's progression as a poet in view of an assertion which he made early in his career: "I don't take the title of poet. It

would be a slap in the face of Wallace Stevens to do that. But I see the possibility now that I could be one, and that pop music could be an art form."⁹

Progression and Direction of Paul Simon's Poetry

Like Swift, Pope, Dryden, Whitman, Stevens, and the majority of poets throughout the ages, Paul Simon has at times been alienated from the establishment. However, his early poetry is idealistic and basically in harmony with the mores of his culture, although critical of some aspects of his society. "He Was My Brother," "A Church Is Burning," "Bleecker Street," and "Sparrow," all written in 1963, extoll the dignity and brotherhood of mankind and lament the sangfroid with which this relationship is breached. This theme is repeated, with emphasis upon schism and neglect, in the 1965 poems, "I Am A Rock," and "A Most Peculiar Man." Speaking out against society's lack of communication and interpersonal understanding, "The Sound of Silence," written on February 19, 1964, initiates a subject which two years later appears in "The Dangling Conversation." Harshly critical of doctrinaire religion, "Blessed," 1965, parodies a Biblical text, emphasizing the restrictive nature of twentieth century organized sects. "A Poem On An Underground Wall," 1966, echoes the fear of becoming enslaved to a closeminded creed, while "For Emily," and "Kathy's Song" express the hope of finding a truth worthy of belief.

Among these early works are some softly philosophical lyrics including "Leaves That Are Green" and "April Come She Will," both published in 1965, which lament the passage of time, and the contrasting "The 59th Street Bridge Song," 1966, which sings the joy of today. The pensive

"Patterns" and "Cloudy," 1966, express an individual's lack of control over his own destiny.

The 1966 Parsley, Sage, Rosemary and Thyme, and 1968 Bookends albums mark a transition period in which Simon's lyrics gradually become more highly critical of a society which outwardly accepts the virtues of individualism, unselfishness, freedom and peace but exemplifies opposite qualities. Materialism is more stringently attacked in the sarcasm of "The Big Bright Green Pleasure Machine" and the big-brotherism of government and society, with the resultant loss of individuality, is the subject of "A Simple Desultory Philippic (Or How I Was Robert McNamara'd Into Submission)." "7 O'clock News/Silent Night" reiterates more overtly the earlier assertions concerning religion and its lack of application to actuality. In these early years of the Vietnam War, the song, "Scarborough Fair/Canticle" is a restrained pacifistic statement. The Bookends album, the title song of which later became the theme for one of the motion picture industry's most stridently frank anti-war films, "Coming Home," continues the trend toward disillusionment. "Mrs. Robinson" and "Punky's Dilemma" with "The Sound of Silence" formed the score of Mike Nichols' anti-establishment film, "The Graduate." In addition, "At the Zoo," "America," and "Save the Life of My Child" are increasingly bitter toward the impersonal, unfeeling atmosphere with which the United States of the sixties had been charged. "Old Friends" and "A Hazy Shade of Winter" reiterate, more wistfully, the title song's theme of aging.

At this point in his career, Simon's compositions were described as "solid capsules of distilled thoughts and feelings that have held up to scores of albums and have withstood the test of time and timeliness."¹⁰

With the publication of his 1970 album, Bridge Over Troubled Water, it became evident that Paul Simon's earlier idealism was becoming muted, as it has been within the New Generation itself. "Cecilia," "Baby Driver," and the opening lines of "The Boxer" represent a break with the outwardly expressed moral principles of the culture, thereby becoming less acceptable to the extrinsic critic. The philosophical outlook which evolves, emerging even more frequently in the later poems, ranges from the tragic to the ironic. The early idealism seems to have become hardened into realism during the process of confrontation with the callous aspects of twentieth century urban life. This disillusionment is evident throughout the Paul Simon album, 1972, especially in "Mother and Child Reunion," which hints at the pressures of society which cause the self-destruction of a young person. "Papa Hobo" and "Duncan" portray rootless individuals, increasingly typical of a mobile society, while the pessimism of "Run That Body Down," "Everything Put Together Falls Apart" and "Paranoia Blues" is self-evident. The result of breaching society's rules is the subject of "Me and Julio Down By the Schoolyard," and the growing frustration with the government for the continuation of the war is suggested by "Armistice Day" and "Peace Like A River." Even "Congratulations" is gloomy, touching on the problem of interpersonal disharmony. This is also the topic of "Tenderness" and "Something So Right" in the 1973 album, There Goes Rhymin' Simon, which attempts to reconcile the fluctuations of life in the philosophies of "Learn How To Fall" and "One Man's Ceiling is Another Man's Floor." This album contains the sadly patriotic sequel to "America," the beautifully resigned "American Tune." It also contains an upbeat, signaled by "Take Me To The Mardi Gras," where, the

poet says, "I will lay my burden down." "Loves Me Like A Rock" expresses the uplift promised by that declaration and "St. Judy's Comet," completely devoid of sadness, is the warmly glowing lullaby of a father to his son. The album, Live Rhym'n', 1974, presents many of these songs with a new vibrancy.¹¹ Still Crazy After All These Years, 1975, as the album title song suggests, is a mixed bag of lifetime experiences and attitudes, each edged in grey or black with the tinge of melancholy acquired as the normally inevitable result of maturation.¹² "You're Kind" and "I Do It For Your Love" continue, plaintively, the theme of division between man and wife, while "50 Ways To Leave Your Lover" twists this difficulty into a lighthearted farce. "Gone At Last" expresses the hope that this type of personal grief is in the past. "Silent Eyes" and "Some Folks Lives Roll Easy" speak of individual depression due to the tragic occurrences of life. "My Little Town," which bespeaks the drabness and stifling atmosphere of blue collar middle American life, is a close-up version of "American Tune," while "Have A Good Time" is a blasé surrender to an inability to change circumstances and restore meaningful beauty to life. "Night Game," a story of death, is the chilling end of the album.

The growing harshness of the lyrics and cynicism of theme may have been accelerated by critics who lambasted the soft lyricism of his earlier works.¹³

Placated by the increasing stridency of Simon's later poems, a Harpers writer notes, "On his latest album, Still Crazy After All These Years, the forceful, mediocrity-mocking tone is in almost every song. The gentleness that surfaced from time to time . . . has been excised. Further, this reporter notes approvingly that " . . . unsuccessful

encounters with adulthood can give a man a mean tongue."¹⁴ Writers for New Times also find this album more pleasing, calling it Simon's "saddest and best album to date" which showcases "eloquently streamlined material and improbable hints of violence in 'My Little Town,' the strongest Simon and Garfunkel song ever. Simon's music derives more and more of its tension from the way in which the songs themselves seem a partial antidote to the discontent they're about, making this his most affecting and complicated effort."¹⁵

In spite of the impossibility of predicting an outcome had history been altered, it is interesting to consider the probability of the revitalization of idealism in Simon's poetry had he been given the opportunity to write the score for the film, "Jonathan Livingston Seagull," a modern parable on individualism and courage. Although he was considered for this task, Neil Diamond was chosen, subsequently producing a collection of poetically religious lyrics. A similarly spiritual motion picture for which Simon's talents were solicited was the Zefferelli film, "Brother Sun, Sister Moon," based on the life of Saint Francis of Assisi, with contemporary emphasis upon his rejection of materialistic values and dedication to the needy and outcast. This is a theme which corresponds to much of Paul Simon's early, more aesthetic work. The acquisition of this challenge, in all probability, would have infused renewed idealism into his poetry.

A third film score composition opportunity, which possibly would have affected the direction of his work, was lost when Simon turned down an offer to write the score for "Midnight Cowboy." According to Leigh,

This decision may have been unfortunate as the picture's theme of loneliness in New York City would have complemented Simon's music. Indeed Simon himself may have regretted passing this up as there is a nodding reference to the film on the sleeve of Bridge Over Troubled Water. On the back there is a photograph showing Artie as Joe Buck, and Simon trailing behind as Ratzo Rizzi.¹⁶

However, Simon has created for himself the most suitable film opportunity for a poet of powerful self-expression. He has completed the score for a motion picture for which he has also written the script. Although he had interviewed various actors for the lead, his concern for veracity was the impetus which obliged him to assume the role of Jonah Levin in this semi-autobiographical, still untitled production. Because the sound track had been recorded, another actor would have had to lip-synch the songs; the results would have contained an element of falsity. This film, which is scheduled to be released in the fall of 1980, centers around themes which have appeared in Simon's early poetry: time, change and aging. He states that it "touches on the problem of prolonged adolescence," then elaborates poetically: "Somewhere in your early thirties you start noticing that the garment of your youth is becoming frayed."¹⁷ This philosophical statement is indicative of Simon's increasing realism.

Aside from the depressive progression and loss of idealism, Simon's poetry has become tighter, more forceful and dramatic. It has followed a trend similar to that claimed by Richard Wilbur: ". . . my new writing is now plainer and more straightforward than it used to be . . . (an adverse critic would say the language has grown dull)."¹⁸ Wilbur suggests that his writing has followed "a partial shift from the ironic meditative lyric to the dramatic poem."¹⁹

Of the composer of There Goes Rhymin' Simon, Leigh maintains that "even though he employs a myriad of styles, he is more consistent now . . . and more creative than he has ever been."²⁰

Although from the beginning, character-oriented poetry has been part of Simon's repertoire, with works such as "Richard Cory" and "A Most Peculiar Man," written in 1966, a dramatic element has emerged as the poetic voice changes from third person in these and "Mrs. Robinson" and "Old Friends," written in 1968, to first person in "Cecilia," "The Boxer," "Keep The Customer Satisfied" and "Baby Driver," in 1970 and "Duncan," "Papa Hobo" and "Me and Julio Down By The Schoolyard" in 1972. This trend continues in "Kodachrome," "My Little Town" and many of the mid-seventies poems. These later poems reflect Keat's assertion that the poet is "always filling some other body."²¹ Although some critics, including Spencer Leigh, have concluded that many of these later poems are autobiographical, and although it is probable that they contain autobiographical elements, in all likelihood, these poems center around characters invented by the imagination of the poet and projected through his art. As T.S. Eliot maintains, "Poetry is not the expression of personality, but an escape from personality."²²

The progression of Simon's poetry reveals a shift from the introspective to the empathetic, a transition from tenderness to incisiveness. This transition is marked by a gradual disintensification of the psycho-emotional battle against the tyrannies of time, loss of identity, loneliness, bondage, war, thwarted values and severed human relationships and a realistic acceptance of the actualities of life and man's relative inability to change them.²³ This growing philosophical

outlook reflects the assertion of one of his earliest poems, "Patterns," which observes, "My life is made of Patterns / That can be scarcely be controlled." But, perhaps, a discussion of the direction of his poetry would be countered by Simon in the words of another poem written in the same year, "Cloudy":

These clouds stick to the sky
Like the floating question, why?
And they linger there to die.
They don't know where they're going,
and, my friend, neither do I.

Notes

1. Elizabeth Drew, Poetry, A Modern Guide to Its Understanding and Enjoyment (New York: Dell Publishing Co., Inc., 1959), p. 18.
2. Drew, p. 49.
3. "What A Gas!" Time, 19 April 1968, p. 46.
4. "Words Falling Together," New Yorker, 29 April 1972, p. 32.
5. Ellen Willis, "Records: Rock and Roll," New Yorker, 4 May 1969, pp. 179-180.
6. Paul Cowan, "Paul Simon: The Odysseus of Urban Melancholy," Rolling Stone, 1 July 1976, p. 95.
7. Spencer Leigh, Paul Simon: Now and Then (Liverpool: Raven Press, 1973), p. 78.
8. Mary Campbell, "Paul Simon Wrote Song For Garfunkel," Leesburg Commercial, 7 November 1975, p. 9.
9. "Simon and Garfunkel," New Yorker, 2 September 1967, p. 25.
10. Ellen Sander, "Simon and Garfunkel: The Singers and The Songs," Saturday Review, 28 February 1970, p. 91.
11. "Live Rhymin'," New Times, 24 January 1975, p. 65.
12. The Illustrated Encyclopedia of Rock (New York: Harmony Books, 1977), p. 209.
13. Paul Nelson, "Pinin' Simon: Still Slick After All These Years," Rolling Stone, 4 December 1975, p. 57.

14. G.W.S. Trow, "Growing Up Is Hard To Do," Harpers, April 1976, pp. 103-104.
15. "Still Crazy After All These Years," New Times, 14 November 1975, p. 65.
16. Leigh, pp. 53-54.
17. Robert Hilburn, "Paul Simon," Sentinel Star, 25 January 1980, p. 8-E.
18. Richard Wilbur, "On My Own Work," Poets on Poetry, Howard Nemerov, ed. (New York: Basic Books, Inc., 1966), p. 163.
19. Wilbur, p. 163.
20. Leigh, pp. 93-94.
21. Drew, p. 17.
22. Ibid.
23. Northrup Frye, Anatomy of Criticism: Four Essays (Princeton: Princeton University Press, 1975), p. 155. Simon's poetry has generally expressed, and increasingly reflects, what Frye refers to as "the labyrinthine modern metropolis, where the main emotional stress is on loneliness and lack of communication."

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DISCOGRAPHY

Tom and Jerry:

Hey, Schoolgirl - 1957

Simon & Garfunkel:

Wednesday Morning, 3 AM - 1964

"You Can Tell The World"*

"Last Night I Had the Strangest Dream"*

"Bleecker Street"

"Sparrow"

"Benedictus"

"The Sound of Silence"

"He Was My Brother"

"Peggy-O"*

"Go Tell It on the Mountain"*

"The Sun Is Burning"*

"The Times They Are A-Changin' "*

"Wednesday Morning, .3 AM"

Sounds of Silence - 1966

"The Sound of Silence"

"Leaves That Are Green"

"Blessed"

"Kathy's Song"

"Somewhere They Can't Find Me"

"Angie"*

"Richard Cory"

"A Most Peculiar Man"

"April Come She Will"

"We've Got a Groovy Thing Goin' "

"I Am a Rock"

Parsley, Sage, Rosemary and Thyme - 1966

"Scarborough Fair/Canticle"

"Patterns"

"Cloudy"

"Homeward Bound"

*Not Written by Paul Simon

"The Big Bright Green Pleasure Machine"

"The 59th Street Bridge Song (Feelin' Groovy)"

"The Dangling Conversation"

"Flowers Never Bend with the Rainfall"

"A Simple Desultory Philippic (Or How I Was Robert McNamara'd into Submission)"

"For Emily, Whenever I May Find Her"

"A Poem on the Underground Wall"

"7 O'Clock News/Silent Night"

The Graduate (Soundtrack) - 1968

"The Sound of Silence"

"Singleman Party Foxtrot"

"Mrs. Robinson" (Version 1 as heard in the movie)

"Sunporch Cha-cha-cha"

"Scarborough Fair/Canticle" (Interlude)

"On the Strip"

"April Come She Will"

"The Folks"

"Scarborough Fair/Canticle"

"A Great Effect"

"The Big Bright Green Pleasure Machine"

"Whew"

"Mrs. Robinson" (Version 2 as heard in the movie)

Bookends - 1968

"Bookends Theme"

"Save the Life of My Child"

"America"

"Overs"

"Voices of Old People"

"Old Friends"

"Bookends Theme"

"Fakin' It"

"Punky's Dilemma"

"Mrs. Robinson"

"A Hazy Shade of Winter"
"At the Zoo"

Bridge Over Troubled Water - 1970

"Bridge over Troubled Water"
"El Condor Pasa"
"Cecilia"
"Keep the Customer Satisfied"
"So Long, Frank Lloyd Wright"
"The Boxer"
"Baby Driver"
"The Only Living Boy in New York"
"Why Don't You Write Me"
"Bye Bye Love"*

"Song for the Asking"

Greatest Hits - 1972

"Bridge over Troubled Water"
"Mrs. Robinson"
"The Sound of Silence"
"The Boxer"
"The 59th Street Bridge Song
(Feelin' Groovy)"
"Scarborough Fair/Canticle"
"I Am a Rock"
"Kathy's Song"
"Cecilia"
"America"
"Bookends"
"Homeward Bound"
"El Condor Pasa (If I Could)"
"For Emily, Whenever I May Find
Her"

Paul Simon:

Paul Simon - 1972

"Mother and Child Reunion"
"Duncan"
"Everything Put Together Falls
Apart"
"Run That Body Down"
"Armistice Day"
"Me and Julio Down by the School
Yard"
"Peace like a River"
"Papa Hobo"
"Hobo's Blues"
"Paranoia Blues"
"Congratulations"

There Goes Rhymin' Simon - 1973

"American Tune"
"Kodachrome"
"Take Me to the Mardi Gras"
"One Man's Ceiling is Another Man's
Floor"
"Something So Right"
"Tenderness"
"Loves Me Like a Rock"
"St. Judy's Comet"
"Learn How To Fall"
"Was a Sunny Day"

Live Rhymin' - 1974

"The Sound of Silence"
"Loves Me Like a Rock"
"Me and Julio Down by the School
Yard"
"Duncan"
"Mother and Child Reunion"
"The Boxer"
"Bridge over Troubled Water"
"America"
"Homeward Bound"
"Jesus Is the Answer"
"American Tune"
"El Condor Pasa"

Still Crazy After All These Years -
1975

"Still Crazy After All These Years"
"My Little Town"
"I Do It for Your Love"
"50 Ways To Leave Your Lover"
"Night Game"
"Gone at Last"
"Some Folks Lives Roll Easy"
"Have a Good Time"
"You're Kind"
"Silent Eyes"

Paul Simon - Greatest Hits, Etc. -
1977

"Slip Slidin' Away"
"Stranded in a Limousine"
"Still Crazy After All These Years"
"Have a Good Time"
"Duncan"
"Me and Julio Down by the School
Yard"
"Something So Right"

"Kodachrome"

"I Do It For Your Love"

"50 Ways to Leave Your Lover"

"American Tune"

"Mother and Child Reunion"

"Loves Me Like a Rock"

"Take Me to the Mardi Gras"

BIOGRAPHICAL SKETCH

Gwendolyn Ford McLin became a resident of Florida several years after her birth on July 2, 1939, at Hot Springs, Arkansas. She received a Bachelor of Arts degree in English at the University of Florida where she was President of Delta Gamma Fraternity, having also studied at Mary Washington College and the University of Colorado. Thereafter, she earned Master of Education and Doctor of Education degrees at the University of Florida.

In 1965, soon after the release of the first Simon and Garfunkel album, Ms. McLin began introducing Paul Simon's songs as poetry to her Lake-Sumter Community College literature students. Subsequently, she has followed Simon's work with growing interest and conviction of its poetic merit.

An anti-war activist during the Viet Nam conflict and a co-founder of an education oriented day care center for underprivileged children in her city, Ms. McLin is involved in political activities as a means of achieving a more humane environment for the future. She serves on the Lake County Resource Advisory Committee and has developed an ecology study, aspects of which are currently being utilized in a course for middle school students in Lake County.

A member of Kappa Delta Fraternity, Ms. McLin is a recipient of the Human Relations Citation from Zeta Phi Beta Sorority for Outstanding Black Women. She resides in Leesburg, Florida, with her husband, Walter, and children, John Blair and Mary Shannon.

I certify that I have read this study and that in my opinion it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a dissertation for the degree of Doctor of Education.



Vincent McGuire, Chairman
Professor of Subject Specialization
Teacher Education

I certify that I have read this study and that in my opinion it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a dissertation for the degree of Doctor of Education.



Ronald C. Foreman
Associate Professor of English

I certify that I have read this study and that in my opinion it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a dissertation for the degree of Doctor of Education.



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March 1980

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